

**CHILD LABOUR IN 19th CENTURY ENGLAND
REFLECTED ON CHARLES DICKENS' *OLIVER TWIST***

THESIS

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**ENGLISH LETTERS AND LANGUAGE DEPARTMENT
FACULTY OF HUMANITIES AND CULTURE
THE STATE ISLAMIC UNIVERSITY OF MALANG**

2007

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**Presented to
The State Islamic University of Malang
In Partial fulfillment of The Requirements
For the Degree of *Sarjana Humaniora***

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2007

APPROVAL SHEET

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MOTTO

*“O’hara means family.
Family means no one left behind.”
—Lilo and Stitch—*

DEDICATION

This research is proudly dedicated to:

My beloved Mother, Wiwik Muchaeni

And my best Father, Darussalam Subekti

Thanks for your endless love, motivations and sincere prayer.

My beloved brothers,

Noerman Chalifahurrahman and Nurulqomar

Rizkiardiansyah

My sweet sister, Noermaayu Ikapangastuti

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Especially for my husband, Muhammad Afifi,

Thanks for accompanying me in happiness and sorrow.

And my son, Muhammad AfifAlvino who has been giving the

luckiness in my live.

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In the name of Allah, the God who teaches us with pen and teaches human beings what they do not know. May peace be upon our prophet Muhammad SAW, the noblest human being and the teacher of all people in the world. He is a chosen prophet who has most fluent tongue. All praise and gratitude be to Allah having power upon all people on earth, giving the inspirations, health, and power to me, so I can finally finish this thesis.

I had a lot of valuable experiences until I finished writing this thesis. I would not be able to completely write this thesis without any contributions, motivations, and supports from many people. Therefore, I would like to thank, with my deepest gratitude, to:

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Finally, I realize that this thesis still needs constructive criticisms and suggestions from the readers to make it better. And, hopefully it can be useful for the readers, especially for English Letters and Language Department students.

Malang, 09 July 2007

Nursyamsiyah Ayuningtiyas

ABSTRACT

Ayuningtiyas, Nursyamsiyah. 2007. *Child Labour in 19th Century England Reflected on Charles Dickens's **Oliver Twist***. Thesis. English Letters and Language Department. Faculty of Humanities and Culture. The State Islamic University of Malang.

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Key Words : Child Labour, 19th Century England, Oliver Twist

Oliver Twist is one of didactic novels in the nineteenth century written by Charles Dickens. It was created to criticize the social condition in the Victorian Age. In this novel, Dickens depicts social condition as the reflection of the Victorian Age. He expresses many kinds of social problems, such as poverty, starvation, child labour, the New Poor Law, and crime in his *Oliver Twist*. However, this study specifically aims at finding out the condition of child labour, which happens to the main character in Dickens's *Oliver Twist*. Beside that, this study aims at finding out whether or not the condition of child labour in Dickens's *Oliver Twist* reflect the condition of child labour in 19th century England.

In this study, the writer uses genetic structuralism to analyze the novel. Genetic structuralism gazes the literary work from two points of views; intrinsic and extrinsic. It connects literature and society structure through the view of the world or ideology that is expressed. The primary data are taken from the novel entitled *Oliver Twist* by Charles Dickens, and the secondary data are taken from many books, articles, and text, dealing with the theory of child labour.

After analyzing the data, the writer finds that in 19th century England, there are many places and kinds of job which used children as labours. However, in Dickens's *Oliver Twist*, it can be found only four kinds of job which happened to the main character, Oliver Twist, i.e. apprenticed child, chimney sweep, undertaker boy or shop keeper, and criminality. The condition pictured by Dickens's *Oliver Twist* is truly reflecting the real condition of 19th century England. This shows the bad condition at the era of Industrial Revolution.

Based on the above finding, it is recommended to the next researchers who are interested in analyzing the same data, *Oliver Twist*, to analyze other aspects of novel analysis such as character, plot, and theme. Moreover the writer suggests for further researchers to study the other aspects of the novel like suffering of the poor children, psychological aspects related to the author's life, and the broken law, which depicts unfairness for the poor people. This study is also expected to be able to contribute to other writers who focus on the topic about the child labour since there is not much study discussing about child labour.

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CHAPTER I

INTRODUCTION

A. Background of the Study

Human life cannot be separated from the existence of a work of art, and literature is a work of art which uses language as its media. Literature is one of the most creative and universal ways of communicating the emotion, spirituality, and intellectual concerning humankind.

Literature is part of arts, which shows values of factual and imaginative beauty. It gives consolidation and spiritual satisfaction to the readers. William Henry Hudson in his *An Introduction to the Study of Literature* (1965: 10) says, “Literature is the vital records of what men have in life and what of they have thought and felt about these aspect of it”.

Actually, there are many different definitions of literature, but there is no definite definition of literature yet, since it is still in a debate up to this period. Culler (1997:41) stated “Literature is a paradoxical institution because to create literature is to write according to existing formulas—to produce something that looks like a sonnet or that follows the conventions of the novel—but it is also to flout those conventions, to go beyond them”. Todorov in Koesnosoebroto (1988:1) viewed literature as a kind of extension and application of certain properties of language. “Literature exists because it pleases us, by imitating life or by displaying its writers’ visions of life as it is or as the writers thinks it should be” (1988:2).

By understanding the content of literary works, the readers will know some events in a literary work; they will also know some problems of human life and get knowledge about the ways to solve their problems. It can be concluded, then, that literature is human creativity dealing with the writer's emotional feeling and imagination in expressing the life experience through language. Literature appeals from people's emotion, their imagination, rather than their intelligence. Literature preserves the ideas of people about love, faith, duty, friendship, freedom, reverent, etc. It takes the readers or performers to bring these potential experiences in literature into active expression.

Literature itself has been traditionally classified into three genres; prose, poetry, and drama. Each genre is still divides into subgenres. One of the subgenres of prose is novel. The term of novel is now applied to a great variety of writings that have in common only the attribute of being extended work of prose fiction (Abrams, 1941: 119). Peck and Coyle also stated that novels do not, however, present a documentary picture of life. Alongside the fact that novels look at the people in society, the other major characteristic of the genre is that novels tell a story. Most of novelists focus on the tension between individuals and the society in which they live, so that the novelist tell and describe the social life and society (1984: 102). For many people, a literary work becomes a way to deliver a message about the truth, about what is good and what is bad. There is a clear message delivered delicately in the literary work.

In this research, the writer wants to explain that novel is one of the effective tools to present certain problems or ideas. Novel can also bring certain

messages from the author or certain social situation. Here literature can be seen as a picture or sketch of life. However, since literary work is a product human creation, it can be said that in there are many opinions and views of the author within the work. According to Goldmann, an author is impossible to have his own view. The author represents about worldview or society (Trans- individual subject). Those views are not a reality, but only reflection that reveal imaginatively (Fananie, 2000: 117). That is why Goldman also says that literary work cannot be considered as solid work if the understanding of literary text neglecting the author, and it will be dangerous since the understanding will sacrifice the special characteristic, personality, aspiration and also norms that are taken persistently by the author in certain socio culture (Endraswara, 2004: 56). This becomes the base of Goldman in conducting genetic structuralism. In addition, the thing that also needs an attention are that the function of literature changes time by time in accordance with the condition and the importance of the society, which supports it.

Since the characteristic of prose in 19th century England is that literary works are intended to expose certain social problem, novels, which are created in that era, are called “Problem Novel” (Samekto, 1976: 64). 19th century England, or commonly called Victorian period (1850-1900), most of the time concurrence with the rule of Queen Victoria (1837-1901), is known as Industrial Revolution. Industrial Revolution is a radical change which occurred due to the application of new inventions in the technology of industry. This makes a big change to the

social condition; the most influential condition was that there are big differences between the rich and the poor, the workers and their employers.

The earlier factory conditions in that era are dirty, inconvenient, and dangerous. Many factories used children as labourers; even they were still six years old and without any health insurance. People also work sixteen hours a day and are paid very low. The first cotton spinning machines were so small that the persons most capable of operating and fixing them were children. The fact that mills were small kept the owners looking for workers who were between six and twelve years old. So that children were usually tending to machinery. The consequence of this was that the rooms that housed these machines were small, so there was not enough ventilation. They were not only working in the small rooms but also putting in long hours (Gaskell, in Silvero, online, <http://www.victorianweb.org/misc/dc.html>, accessed on May, 21st 2006).

It is stated in Hamlyn history that industry stimulated population growth, which was concentrated in towns, and provided easier communication and the facilities for making reading matter widely available. More specifically, great advances are made in papermaking and printing, with results hardly less dramatic than the invention of printing with moveable type in the 15th century (1998: 110).

The development of the novel in 19th century was an extraordinary episode in literary history. Novelists referred to 19th century are Austen, Dickens, Elliot, and Hardy. Peck and Coyle said that all these writers look at conflicts between individuals and society. Whereas, Austen and Elliot felt that the society, for all its faults, was in reasonable health and that individuals had to be conformed, Dickens

and Hardy were fiercer critics of the existing social structure, and so fully aware why characters used to feel at odds with the world (1984: 113).

As stated earlier that novel in 19th century is created for a certain purpose; and, because the purpose is to increase the morality of the society, the novels written in that era are called 'Didactic novels' (Samekto, 1976: 64). Charles Dickens is the main author to this kind of novel. His life is rather like one of his books, full of happiness and sadness situations. He was born near Portsmouth, England in 1812 and then his family moved to London. His father was a clerk and they were very poor. At the age of twelve he went to work in a factory. But he did not like the job. Dickens's father was sent to prison since he was in a debt.

Charles Dickens wrote about the above unhappy moments later, in many of his stories. His first success work is in *Pick Wick Papers* (1837). By the age of twenty four, he was become a famous person and it keeps until he dead. Dickens's private life was also less happy. His marriage ended after 10 children in 20 years. Gossip linked him with his wife's sister; in fact he was in love with the actress Ellen Ternan, for a time his mistress (Hamlyn, 1998: 118)

Charles Dickens wrote many kinds of books, one of his most famous early books is *Oliver Twist* (1838) which tells about the adventures of poor orphan boy in London's criminal world. It also tells about the terrible places where poor people had to live. Moreover, Oliver Twist has to survive in that condition. Oliver Twist is helped by his friend to reveal his real fate that actually he is a rich person.

In this research, *Oliver Twist* is chosen because this study is intended to know whether the social condition especially child labour in 19th century England

is reflected on *Oliver Twist* or not, and how the main characters in this novel face the problem of child labour. In this novel, Dickens opposes the debtor's prison, child labour, and factories which do not insure its worker and many other social problems in England. The writer also wants to prove whether Charles Dickens uses the social condition in 19th century England in writing his *Oliver Twist*.

There are many previous relevant studies which have ever been conducted by other researchers. The first is Widya Nirmalawati's thesis entitled "Children's Suffering as Reflected in Charles Dickens' *Oliver Twist*" (UNM, 2002). In this thesis, the writer tries to describe the social cultural conditions in the Industrial Revolution and discuss about children's suffering as reflected in Dickens' *Oliver Twist*. Another study is a thesis entitled "The Role of Setting on The Main Character in *Oliver Twist* by Charles Dickens" written by Cita Cholisna Sodriyani (UIN, 2005). The writer discusses the kinds and roles of setting on the main characters in *Oliver Twist*. The last is Dwi Winarni's "A Study on Dickens' Language and Style in *Oliver Twist*" (UNM, 1998). In this thesis the writer frames the language and style Dickens uses to portray Twist's and Fagin's character.

B. Statements of the Problem

Based on the background of the study described above, this thesis is intended to answer the following problems:

1. How is the condition of child labour as described in Charles Dickens' *Oliver Twist*?
2. Does the novel reflect the condition of child labour in 19th century England?

C. Objectives of the Study

Based on the stated problems, the objectives of this study are:

1. Describing the condition of child labour as described in Charles Dickens' *Oliver Twist*.
2. Finding out whether the condition of child labour in 19th century England reflected on Charles Dickens' *Oliver Twist*.

D. Scope and Limitation

This research is not intended to an exhausting analysis of the whole aspects of the novel. The scope of this research is the novel *Oliver Twist* and the real condition of child labour in 19th century England. This study is focused on the exploration of child labour as reflected in Charles Dickens' *Oliver Twist*.

The writer limits the research only on setting and character in *Oliver Twist*, as well as the social problem. However, the writer only focuses her study on the child labour experienced by the main characters in Charles Dickens' *Oliver Twist*. The writer would like to describe the child labour aspects on the story of *Oliver Twist* and the real condition of child labour in 19th century England.

E. Significance of The Study

The result of this study is expected to contribute both theoretical and practical significance for the development of literary study. Theoretically, this study is expected to enrich knowledge and understand a literary work especially for English Letters and Language Department students.

Practically, the writer hopes that this study would be useful reference for those who have an interest in analyzing literature. It can help other researchers in conducting a study on sociological aspects of a novel. This study can also be a lesson material and useful information for the teachers who should provide more empirical data in order that the teachers can enrich their teaching.

In addition, the writer expects that this study can help the students to know and understand the aspects of novel. The students can understand more about child labour in 19th century England, which is reflected in *Oliver Twist* by Charles Dickens, and increase their knowledge and ability about kinds of analysis, like genetic structuralism used in this research.

F. Research Method

The research method in this section covers research design, data sources, data collection, and data analysis.

1. Research Design

This study is categorized into literary criticism which, according to Peek and Coyle, is usually regarded as the analysis, interpretation, and evaluation of literary works. Criticism does not mean “finding fault with”. In this literary study, criticism as an academic activity should be viewed as the expression of the researcher’s point of view of what is happening to the text of *Oliver Twist* written by Charles Dickens.

Another definition of literary criticism is the study, discussion, evaluation, and interpretation of literature. Modern literary criticism is often informed by literary theory, which is the philosophical discussion of its methods and goal (Hawkins, Rick, online, [Http://www.answers.com/main/ntquery?method](http://www.answers.com/main/ntquery?method), accessed on May, 21st 2006).

Besides, literary criticism is the only research design that is directly related to the literary work. The critic's general purpose in most cases is to enrich the reader's understanding of the literary work. To be able to conduct a literary criticism, the use of appropriate approach is absolutely needed. To examine child labour in *Oliver Twist* the researcher applies genetic structuralism.

The writer uses genetic structuralism approach because, apart from discussing the intrinsic aspect, the writer tries to elaborate the historical background of the literary work. "Genetic structuralism sees literary work from two directions, which are intrinsic and extrinsic. The study began from intrinsic element as the basic data. And then the research will connect various elements to the reality of its society." (Endraswara; 2004: 56).

2. Data Sources

The main data of this study includes primary and secondary data. The primary data in this research are collected from Charles Dickens' *Oliver Twist* as his second novel with twenty-four illustrations by Cruickshank. This novel was written in 1837 and first published by Penguin Book in English Library 1966 with the introduction and notes by Angus Wilson. This novel was republished by

Wordsworth Classic in 1992 with the introduction and notes by Ella Westland.

The novel consists of 489 pages. The data in the novel can be in the form of words, phrases, or sentences. However, the writer only focuses on those indicating child labours that happen to the main character. Supporting the primary data, the researcher uses some related textbooks, articles, video, and comic of the story.

Since this study aimed at analyzing the relation between phenomena of child labour in the novel and the real condition of child labour in 19th century England, the secondary data source in this research is the social condition in 19th century England especially the child labour in 19th century England.

3. Data Collection

The Data in this study are selected on the basis of the objectives of the study. The steps of collecting both primary and secondary data in this study are as follows:

First of all, the writer starts getting the book used as the data of this research and read the novel *Oliver Twist* by Charles Dickens over and over until the writer understands the story well. Besides, the writer watches the film of *Oliver Twist* through CD to get more clues about the story. She also takes notes on the act of the child labour indicating the problems.

Then, the writer identifies the act in the novel that portrays child labour experienced by the main characters. The writer also browses the internet to collect the secondary data. Finally, the data are arranged systematically in accordance with the problems of the study, so that the writer can make a conclusion.

4. Data Analysis

The Technique of data analysis used in this study is the dialectic model of genetic structuralism. The basic principle of dialectic technique analysis is that the knowledge about humanity facts will remains abstract unless there is concrete integration into totality. The phases for genetic structuralism can be formulated into three steps: first, the researcher starts from examining the intrinsic element; partially or totally. This research only examines character and setting as the intrinsic element. Second, she examines the socio culture of the author, because the author was part of a certain community. In this research, Charles Dickens is positioned as the author who became a part of community in 19th century England. Third, the researcher examines the social background and history that influence the literary work when it is created by the author. Dickens's *Oliver Twist* was written in 1837, and that time was included in 19th century England.

G. Definition of the key terms

- Child : Unborn or newly born human being; boy or girl; son or daughter (of any age). (Hornby; 1987: 144)
- Labour : Bodily or mental work: Worker (Hornby; 1987:471)
- Child labour : Defined as all economic activity for children under 12 years, any work for those aged 12 – 14 of sufficient hours per week to undermine their health or education, and all “hazardous work”

which could threaten the health of children under
18. (<http://uk.oneworld.net/guides/childlabour>.
accessed on May, 23rd 2007)

- **Characters** : The person presented in a dramatic or narrative work, who are interpreted by the reader as being endowed with moral and dispositional qualities that are expressed in what they say-the dialogue-and by what they do-the action. (Abrams; 1981: 20)
- **Setting** : The setting of a narrative or dramatic work is the general locale, historical time, and social circumstances in which its action occurs; the setting of an episode or scene within a work is the particular physical location in which it takes place. (Abrams; 1981: 175)
- **Industrial revolution** : Industrial Revolution is any kinds of radical change as an effect of the application of new inventions in the technology of industry. (Samekto; 1976: 60)

CHAPTER II

REVIEW OF THE RELATED LITERATURE

This chapter covers a discussion of some relevant references related to genetic structuralism, elements of novel (character, setting, and theme), child labour in 19th century England, and previous studies.

A. Genetic Structuralism

Genetic Structuralism is one of the approaches used in literary research. Genetic structuralism appears due to the dissatisfaction upon pure structuralism which neglects the historical background of literary work. Genetic structuralism is a branch of literary analysis that is not structurally pure. This is the combination of structural analysis and the prior analysis method. Convergent structural analysis and research that pays attention on the external aspect of literary works give democrat possibility. At least, the completeness of text meanings becomes complete (Endraswara, 2003: 55). In *Histoire of de la Literature Anglaise*, Taine tried to analyze a literary work from the sociological point of view. According to Taine, literature is not only an imaginative work and personal, but also a mirror or record of culture, an incarnation of certain thought at the time the work made (Fananie, 2000: 117; Endraswara, 2003: 55). Moreover, Juhl in Endraswara mentions that pure structuralism method is lack of success. The understanding of a literary text that neglects the author will be dangerous because the understanding will sacrifice the characteristic, personality, aspiration and also norms that are held persistently by the author in certain socio culture (2003: 56).

Lucian Goldmann, a Marxist, then developed genetic structuralism theory. According to Goldmann, an author does not have personal view. Basically an author will suggest world view of a social mass (Trans-individual subject). This view is not a reality, but a reflection that reveals imaginatively (Fananie, 2000: 117; Endraswara, 2003: 56). Goldmann called his theory as genetic structuralism. It means that he believes literature as a structure, but the structure is not something static; however it is the product of historical process that continues all the time, structured process and restructured process that lived and life in the society where the literature came from. To strengthen his theory, Goldmann (in Faruk, 1994: 12) builds a category that related each other then make something called genetic structuralism. Those categories are humanity fact, subject collective, structure, worldview, understanding, and explanation.

By the theory above, Goldmann believes that there is homology between structure of literary work and the structure of society, because both of them are the products of the same structural process. Yet the homology was not connected directly, but mediated by something called “worldview” or ideology (Faruk, 1994: 15). Worldview is a suitable technical term for a complex ideas, aspirations, and feelings that assemble all members of a certain group of society and controvert to another group of society. Since it is an interaction product of a collective subject to around situation, the worldview is not born immediately.

Long mentality transformations happen slowly in some stage for the built of a new mentality and remove the old mentality. The long process is because there is a fact that the worldview is a consciousness that might be not everyone

can understand, this consciousness can be differed from the real consciousness. The real consciousness is a consciousness that belongs to every individual in society. This individual becomes member of any group in society like family, partner in job and many others. Added by the complexity of real society, the individual rarely has an ability to realize completely and comprehensively to the mean and direction of all aspirations, behaviours, and the collective emotions (Goldman in Farouk; 1994: 16). In other side, the possible consciousness is a consciousness that declares the tendency of a social group to a whole coherency, coherence perspective and integrated about human relation to another and to the nature. This kind of consciousness is rarely realized by the owner except in a crisis moment and as an individual expression to a great cultural work (Goldman in Farouk; 1994: 17).

Worldview could be defined as the whole ideas, aspirations and feeling which relates directly to a certain groups, and then polarized to the story the authors wrote. The events in a story are the reflection of the social condition in certain time. Goldmann (in Endraswara, 2004: 57) states that literary work, as structural meaning, will present the author's worldview (*vision du monde*) as a member of society. Thereby, literary work cannot be understood completely if life totality of society that bears a literary work was neglected. This means that the literary analysis becomes limp. From the explanation above, can be conclude that worldview is the whole ideas, aspiration and feelings that polarized to the literature the author writes, since author also a member of society with the result that the author's work will related to the worldview where he or she lived.

Based on the above description, Goldmann frames three basic methods in genetic structuralism analysis. Those are: 1) a study on literary work is considered as a unity, 2) a literary work should have a tension between complexity and unity in a coherent whole, 3) if that unity has been found, the process is continued by analyzing the relation between the work and the social background. The characteristic of the relations stated in number 3 are: (a) relation to the society background, (b) the background means the worldview of a society that is created by the author and becomes concreted (Fananie, 2000: 119; Endraswara, 2003: 57).

To get into the worldview is not an easy job to do. That is why Goldmann stated that the research is not concentrated in content analysis, but somewhat to the structure of the story. From the structure of the story then look for the network that creates the unity. Emphasize on the structure by neglecting the content is actually a problem, because this can ignore the essence of literature that has its own tradition (Endraswara; 2003: 58). Through worldview, it is not possible if literature also reflects the “Authentic Value” that is hold by the author. The authentic value is the value that is implied in a work, a value that organizes a world mode that has conceptual quality and abstract.

The value is sometimes aimed to a positive value or negative value. The positive value will surely have an implication to a positive worldview. In other side, the authentic negative value will raise a negative worldview. This worldview is called by Goldmann as a tragic worldview. This worldview is identical to a fatalistic philosophy perspective. However, the tragic worldview less in faith of God, then fatalistic is the contrary but will do nothing (Endraswara; 2003: 58).

This theory is not without weakness. Goldmann only suggests that genetic structuralism is focused merely on a great literary work. This of course ignores other works that might have other individual meanings. This is an important thing since Goldmann in his research to a roman *nouveau* traps in a positivism mode. Besides, the similar research is more agreeable using naturalistic, and then anything that exists in the text lifted up comprehensively. Actually, the problem of content of the text is an ignorable problem, and the worldview clearly related to the message or the content of the text. Goldmann's hypothesis as the foundation of his worldview is three things and still needs a thinking of the analyst of genetic structuralism, that are;

- (1) All human behaviour tends to a rationalistic relation. It is always shaped as the response to the environment;
- (2) A social group tends to create certain pattern that is different from the prior or the exist pattern; and
- (3) Human behaviour is the purpose that occurs gradually and constant to transcendence, that is activity, transformation, and quality of activity of all social action and history.

Subject of the analysis are great literary works, according to Goldmann it means to relate the aesthetic fact. Aesthetic fact divides into two relations that include: (a) Relation between worldview as a reality created by the author. (b) Relation of nature creation with literature tools such as diction, syntaxes, plot, and style of language that was relation structure of the story used by the author in the works.

From this view, genetic structuralism can be understood as the embryos of literary analysis from the social aspect that in the future called sociological literature. However, genetic structuralism still gives priority to the structural aspect whether inner or outer structure. Therefore, at least genetic structuralism covers three things; (1) the intrinsic aspect of literature, (2) the background of the creation of the literature, and (3) the socio cultural background and also the history of society. Then, genetic structuralism also puts forward the historical aspects of the creation of literary work (2003: 59-60).

From the description above, before discussing about genetic structuralism in *Oliver Twist*, the researcher has to look at structural aspects that consist of plot, character, setting, theme, and point of view. However, the researcher must find the dominant aspects to describe briefly the analysis using genetic structuralism approach. The dominant intrinsic aspects are theme, setting, and character. From these three aspects, the researcher will discuss about whether or not the condition of child labour in 19th century England is reflected on Charles Dickens's *Oliver Twist*.

In society there are many aspects of life happened, like social, politic, economy etc. The authors to expose their community's claim present those aspects. Therefore, it is not surprising if one area has many literary works with different aspects. Both aspects (the social condition in *Oliver Twist* and the real social condition in 19th century England) may have relation to the other. This literary work not only presents the author as individual but also the member of society or trans-individual subject.

B. Elements of Novel

A novel has many elements like character, setting, plot, point of view, theme, message, conflict, etc. This research is not intended to discuss them all. The elements chosen in this research are only character, setting, and theme because those elements are considered important for the main discussion in this research.

1. Character

In fiction, character refers to a textual representation of human being (or occasionally another creature). Character is one of important things in prose; it is one of the basic elements of it. It can be said that if there is no character, it would be no play or story. According to Abrams (1981: 20) “Characters are the persons presented in a dramatic or narrative work, who interpreted by the reader as being endowed with moral and dispositional qualities that are expressed in what they say—the dialogue—by what they do—the action”. Stanton (in Nugiantoro, 1995: 165) states characters are all the persons in a story, including their emotion, desire, attitude, morality, etc.

The characters that appear in a fiction are just hollow characters that never appear in the real life. But in some fictions, there appears certain historical figure in it. The harvest of historical figure influences the readers as if it is not an imaginative work but factual figure.

Kennedy (in Koesnosoebroto, 1988: 65) defines character as an imagined person who inhabits a story. He has pointed that stories may happen not

only to people but also to elements of nature such as the wind, the wave, the grass or stone, or even the animals. In order to analyze a character's personality or motivation, the reader must search for a pattern in the character's behaviour, and in order to discover this pattern, the reader needs to understand the technique of characterization, which is the process by which an author creates a character.

Koesnosoebroto explains that there are three principles in characterization. First, characters must be consistent in their behaviour; they must not behave one way in one occasion and a different way unless there is clearly sufficient reason for the change. Second, characters must clearly be motivated in whatever they do, especially when there is any change in their behaviour; we must be able to understand the reason for what they do, at least by the end of the story. Third, characters must plausible or lifelike, credible, realistic, probable. If the author can meet the second principle, the third will automatically realized. The credibility of a character can achieve by meeting the second principle, for example, his clear motivation of taking any action (1988: 66).

Characters in any story could be divided into many kinds. Based on the role in the story, characters are classified into major character and minor character. Major character is the character that has big role in the story. The character is also called as central character or main character. Major character is the most important character in the story (Nurgiantoro, 1995: 176). Minor characters are also called the supporting character in a story. The frequencies of this character are rarely and only appear when he or she has relation with the major character. Moreover, it is less important those of main. Based on the

importance in the story, characters divided into protagonist and antagonist characters. Protagonist is the hero or heroine in the story, usually someone who has good attitude. Antagonist is the character who opposes the protagonist.

Based on the proportion of the complete development, characters are divided into flat and rounded characters. Flat, or simple, character is built around 'a single idea or quality' and presented in outline and without much individualizing detail. The flat character is characterized by one or two traits. Round character is complex in temperament and motivation and presented with subtle particularity; thus, he is as difficult to describe with any adequacy as a person in real life, and like most people, he is capable of surprising us.

To conclude, the character development is the key element in a story's creation, and in most pieces of fiction, a close identification to the character is a crucial thing in understanding the story.

2. Setting

Setting is one of fiction elements which reveals to readers the where and when some events happened in the story. According to Connolly (in Koesnosoebroto, 1988: 79) setting is a sense "the time, place, and concrete situation of the narrative, the web of environment in which characters spin out their destinies". In a good story, setting is so well-integrated with plot and character that the reader is hardly aware of it.

Abrams (1981: 175) states that setting of a narrative or dramatic work is the general locale, historical time, and social circumstances in which its action

occurs; the setting of an episode or scene within a work is the particular physical location in which it takes place. Wellek and Austin (1963: 220) wrote that setting is environment, especially domestic interiors, which viewed as metonymic or metaphoric expression of character. Setting may be the expression of human will. If it is a natural setting, be a projection of the will. Again, setting may be the massive determinants -environment viewed as physical or social causation- something over which the individual has little individual control.

Nurgiyantoro (1955: 218-219) divided setting into two parts: (1) physical setting which is the environment of the story that tells about certain place such as the name of town and country or certain time such as morning, afternoon and evening. There are several ways on exploring the physical setting. It depends much on the author's creativity. It may be explained in details or only in general. (2) Spiritual setting appears in the form of values, beliefs, tradition carried by the characters. In other words, spiritual setting is the values that covered or contained by the physical setting.

Locastro and Wilkerson (in Koesnosoebroto, 1988: 80) also introduce to kind of setting, *the specific*, and *the general*. In specific setting, the author gives the reader a specific place and time for his story take place. In general setting, the author only states that the story takes place somewhere an in nearing the end of the certain century.

An author may be very specific and detailed about the setting if he wants to show the effects of particular period in history or certain geographical or social conditions on people. If he wants to make a comment about the human condition

or humankind in general, the setting may be deliberately vague so that the story takes on universal rather than limited significance.

Locastro and Wilkerson are also aware of the close relation between setting and the central idea of the story. The general setting may be significant; it may not be related to the story other than to serve as background. In such cases, the action, characters, and meaning of the story would be unaffected by a change in the time and place. But more frequently, setting supports or underscores the central idea of a story.

3. Theme

Every literary work has theme in it, but the theme itself is not easy to find. The theme must be interpreted through the story that consists of intrinsic and extrinsic elements.

It is difficult to define theme, neither as one aspect of a novel nor as the soul of the story. The clear definition of theme will help the readers to find the theme of the story easily. Kenney stated in his book *How to Analyse Fiction* (1966:89) "Theme is not the moral of the story, it is not what people have in mind when they speak of what the story really means". Further, he describes the differences between themes and moral, "A moral is one of the simpler kinds of theme, while not all themes are morals". However, it must be clear in defining the main theme and the supporting themes. The main theme could be found after reading the whole story, because it spreads in the story.

According to Hamalian and Karl (in Koesnosoebroto, 1988: 78) a good author suggests his theme, or purpose of his story through character, atmosphere, setting, plot and style-thus theme is somewhat composite the statement which requires our comprehension of numerous other elements. To understand theme, some question can be asked:

1. Is a clear, ambiguous thematic statement the main purpose of the author?
2. Does the story present a social, moral, individual, political, or spiritual theme, or combination of many or all of these?
3. How does the author suggest his theme: by using symbols, allegory, satire, or irony? Is he straightforward and realistic? Does he seem to state his theme in a given character, or in their confrontation of two or more characters?
4. Does the theme have any significance? Does it, for example, say something worthwhile to us, or in their confrontation of two or more characters?
5. How is that particular theme resulted on plot, character, atmosphere, setting and style?

It is obvious, then, that discussing one element of fiction will always cover the discussion of other elements as inseparable part of the whole. The author's choice of plot is closely related with the character chosen, to act in certain meaningful atmosphere, time, and place, and using a certain kind of style that in turn must be suitable with the plot. Sometimes, the theme is already clearly pictured in the title of the story.

Endraswara (2005:53) states that theme should be discussed first because theme would always be related comprehensively to other elements of fiction.

Meanwhile, Nurgiantoro (2005:71) said that the theme of literary work was always related to the meaning (experience) of life. It means that, the author lets the readers to see and feel certain meaning of life by viewing it as he/she views through the work.

Theme is a reflection of human desire to make sense of experience. Fiction is one of the ways by which we make sense of experience. Experience itself is formless. By giving form to experience in fiction, the author clarifies the meaning of experience for himself. According to Kenney, (1966:100) theme is the ultimate unifying element in fiction. It is in response to the pressure of theme that the author shapes plot and brings character into being, and it is the theme, whether consciously stated or not, that provides to the writer with his most important principle of selection.

C. Child Labour in 19th Century England

Child Labour was one of the biggest scandals of the 19th century, spreading to other countries as they industrialized. The problem arose when children, many younger than ten years old were employed by factories and mines. There was limited opportunity for education, and children expected to work. Employers also liked that they could pay a child less than an adult. They were forced to work long hours under dangerous conditions for little pay. The problem also worsened with the increasing immigration at the turn of the century, and with the South's late and slow industrial development.

At the beginning of the 1800s, most labourers worked at home. The family functioned together as a working unit, from which the earnings of every member was given to the parents for distribution. The family worked for the common good of all its members. Children would stay at home to help until they got married. They usually did not become contributing members until they reached the age of fourteen. Girls started somewhat earlier because they would be assisting their mothers with the domestic economy (Gaskell in Silvero, online, <http://www.victorianweb.org/misc/dc.html>, accessed on May, 21st 2006)

This change drastically altered English family life and society. Each member of the family would work at a different factory. Many workers started their workday at five in the morning and would not return home until seven in the evening. During this time, they were allowed two half-hour breaks, one in the morning, and one in the afternoon, and one-hour break for dinner.

The negative effect of globalisation, transition of society into industrialisation and a long economic regression, causing a lot of unemployment, poverty, also disorientation of culture value and social conflict in society, makes effect like there are a lot of people who moved to city to look for a better life and considering the minimum of employment and chance of a good education.

Children have worked from time immemorial on homestead land, on plantations, as part of unpaid family labour or as part of wage labour or as part of debt bondage. With industrialisation and urbanisation, child labour like adult labour has diversified to industrial sectors such as manufacturing (factories),

mines, construction, and transportation. However, even to this date, larger proportion of child labour continues to be concentrated in rural agrarian sector.

Child is a person who under 18 years and continuous generation of nation that has right to grow up and develop and get protection from any violence, exploitation and discrimination, thence it is an obligatory to fulfil child's right and keeps his pride and dignity proportionally, whether by law, economic, politic, and socio culture without differ the race, religion or class. But the reality shows there are still a lot of children who have not get their right and trapped in a worst and dangerous work.

The causes of child labour have been described in several researches and assessments as including: poverty (household livelihood insecurity), poverty of education (lack of good quality free education), gender disparities (social norms that promote 'domestication' of girls and in the context of unfree education marginalises girls) and state apathy (Chaujar, et.al., 2005: 2)

Before we discuss further, we have to know what child labor is. The ILO definition on child labour is by far the most widely accepted definition, and it states:

“Child labour includes children prematurely leading adult lives working long hours for low wages under conditions damaging to their health and to their physical and mental development, sometimes separated from their families, frequently deprived of meaningful education and training opportunities that could open up for them a better future”

The Campaign against Child Labour (CACL), a network of over 1000 organisations defines child labour as:

“Child labour includes children (under 18) prematurely leading adult lives, working with or without wages, under conditions damaging to their

physical, mental, social, emotional and spiritual development, denying them their basic rights to education, health and development.”

According to Laila Shahroki, Child Labour is a social problem associated with the rise of industrial production and capitalism. It appeared in earlier ages in agricultural societies, but during the Industrial Revolution of the 18th century in Great Britain, it was especially conspicuous and began to be opposed. (Online, <http://www.earlham.edu/~pols/globalprobs/children/laila.html>, accessed on March, 18th 2007).

With the Industrial Revolution machinery took over many functions formerly performed by hand and was centralized in large factories. Child labour also occurred in coal-mining, where children would labour for long hours in the dark, damp mines, carrying coal on their backs up to the surface. This use of child labor was influenced by the technology of the time. The first cotton spinning machines were so small that the persons most capable of operating and fixing them were children.

In addition, cotton spinning was easier for the kids to learn. In the 1830s, children worked as pincers, joining together pieces of broken thread on spinning machines. These kids made about 2 to 3 shillings per week. The fact that mills were small kept the owners looking for workers who were between six and twelve years old. Children also worked in glass factories in front of fiery furnaces, in dark textile mills, in coalfields breathing in coal dust for 10 hours at a time. (Gaskell in Silverio, online, <http://www.victorianweb.org/misc/dc.html>, accessed on May, 21st 2006)

So that children were usually tending to machinery was small. A consequence of this was that the rooms that housed these machines were small, so there was not enough ventilation. They were not only working in the small rooms but also putting in long hours and often treated badly by the supervision or overseers.

Many British children had no parents that could support their family, and then they put their children in the local orphanages, hoping that their children would be taken care with sufficient food. These children called “pauper children”, and under the English Poor Laws, local government officials were supposed to arrange for them to become apprentices, to learn a trade and be cared for. However, in fact, these orphanage only gave them suffering rather than comfort. The master of the orphanages only gave them a very small portion of food. These atrocious conditions became worse when thousands of children were turned over to a distant mill owner, leaving no one to intercede for them. Others indentured by their parents, sold to a mill owner for a period of years. Still others lived with their families and supplemented the family income with their hard-earned wages.

Pauper apprentices were cheaper to house than adult workers. It cost [Samuel Greg](#) who owned the large Quarry Bank Mill at Styal, a £100 to build a cottage for a family, whereas his [apprentice house](#), that cost £300, provided living accommodation for over 90 children

The owners of silk mills took the same approach. [George Courtauld](#), who owned a [silk mill](#) in Braintree, Essex, took children from workhouses in [London](#). Although offered children of all ages he usually took them from “within the age of

10 and 13". Courtauld insisted that each child arrived "with a complete change of common clothing". A contract was signed with the workhouse that stated that Courtauld would be paid £5 for each child taken. Another £5 was paid after the child's first year (The National Archives, online, <http://www.spartacus.schoolnet.co.uk/IRworkhouse.children.htm>, accessed on March, 18th 2007).

Other poor children in the large cities were sent out by parents as young as age 6 or 7 to earn their keep and contribute to the household economy. The youngest worked as scavengers (street cleaner), gathering salable trash- cinders, rope, and metal bottles. They brought them home, sold them to junk dealers, or peddled them to neighbours. Older kids street-peddled worked at huckstering. Several low-paying trades were reserved for children, like street-sweeping for girls, and boot blacking and newspaper selling for boys. These children who worked in the streets far away from adult supervision often fell into gambling, prostitution, or theft. (In Shahrokhi, online, <http://www.earlham.edu/pols/globalprobs/children/laila.html>, accessed on March, 18th 2007).

David Cody states that the shameful practice of child labor in mines and textile industries in the Industrial Revolution is not to be wondered at. More over, exploitation of child labour in factories, gas work, shoemakers, construction, chimney sweeping was taken as a business. The displaced working classes, from the seventeenth century on, took it for granted that a family would not be able to support itself if the children were not employed. (Online, <http://landow.stg.brown.edu/victorian/history/hist8.html>, accessed on May, 21st 2006).

Social reformers began to criticize child labor because of its negative effect on the health and welfare of children. Among those helping to provoke public opinion against it were Karl Marx and Charles Dickens, who worked at a factory himself at the age of twelve. One of the most effective attacks came from Charles Dickens' novel *Oliver Twist*, which was widely read in Britain and the United States.

The Hammonds divided the factory children into two classes: “apprentice children” and “free labour children”. It is a distinction of enormous significance, though one the authors themselves failed utterly to appreciate. Once having made the distinction, the Hammonds proceeded to treat the two classes as though no distinction between them existed at all. A deluge of false and misleading conclusions about capitalism and child labor has poured forth for years as a consequence. (In Reed, online, <http://www.literaturenotes.com>, accessed on May, 21st 2006).

“Free-labour” children were those who lived at home but worked during the days in factories at the insistence of their parents or guardians. Private factory owners could not forcibly subjugate “free-labour” children; they could not force them to work in conditions their parents found unacceptable. The mass exodus from the socialist Continent to increasingly capitalist, industrial Britain in the first half of the 19th century strongly suggests that people did indeed find the industrial order an attractive alternative. Moreover, no credible evidence exists which argues that parents in these early capitalist days were any less caring of their offspring than those of pre-capitalist times.

The situation, however, was much different for “apprentice” children, and close examination reveal that it was these children on whom the critics were focusing when they spoke of the “evils” of capitalism’s Industrial Revolution. These youngsters, it turns out, were under the direct authority and supervision not of their parents in a free labor market, but of government officials. Many were orphans; a few were victims of negligent parents or parents whose health or lack of skills kept them from earning sufficient income to care for a family. All were in the custody of “Parish authorities”.

Historian Robert Hessen is one observer who has taken note of this historiographical mischief and has urged others to acknowledge the error. The parish apprentice children, he writes, were sent into virtual slavery by the parish authorities, a government body; they were deserted or orphaned pauper children who were legally under the custody of the poor-law officials in the parish, and who were bound by these officials into long terms of unpaid apprenticeship in return for a bare subsistence. Indeed, Hessen points out, the first Act in Britain that applied to factory children was passed to protect these very parish apprentices, not “free-labour” children (In Reed, online, <http://www.literaturenotes.com>, accessed on May, 21st 2006).

Politicians and the government tried to limit child labour by law, but factory owners resisted; some felt that they were aiding the poor by giving their children money to buy food to avoid [starvation](#), and others simply welcomed the cheap labour. In 1833 and 1844, the first general laws against child labour, the [Factory Acts](#), were passed in England: Children younger than nine were not

allowed to work, children were not permitted to work at night, and the work day of youth under the age of 18 was limited to twelve hours. Factory inspectors supervised the execution of the law. About ten years later, the employment of children and women in mining was forbidden. These laws decreased the number of child labourers; however, child labour remained in Europe up to the 20th century. (Wikipedia, online, <http://en.wikipedia.org/wiki/IndustrialRevolution>, accessed on March, 18th 2007).

D. Previous Studies

There are many previous relevant studies which have ever been conducted by other researchers. The first is Widya Nirmalawati's thesis entitled "Children's Suffering as Reflected in Charles Dickens' *Oliver Twist*" (UNM, 2002). In this thesis, the writer tries to describe the social cultural conditions in the Industrial Revolution and discuss about children's suffering as reflected in Dickens' *Oliver Twist*. Here, she finds that Dickens clearly depicts the socio-cultural conditions portrayed during the Industrial Revolution. It is clear that in Industrial Revolution the poor became the victims of the rapidly changing social condition since they did not have the resource for defence.

Another study is a thesis entitled "The Role of Setting on The Main Character in *Oliver Twist* by Charles Dickens" written by Cita Cholisna Sodriyani (UIN, 2005). The writer discusses the kinds and roles of setting on the main characters in *Oliver Twist*. She finds that there is one type of setting used in *Oliver Twist* namely 'Neutral Setting'. Neutral setting concerns with place or

time. She also explains about the role of setting on the main character in *Oliver Twist*. She finds that Oliver's movement from one place to others brought him from the bad condition in the Parish workhouse that full with suffer to the good condition with the warm family.

Last but not the least is Dwi Winarni's "A Study on Dickens' Language and Style in *Oliver Twist*" (UNM, 1998). In this thesis the writer frames the language and style Dickens uses to portray Twist's and Fagin's character. From her discussion and findings, it can be concluded that Dickens tends to use simple vocabulary, both in the language and the style in his effort to depict Oliver's and Fagin's character traits and conditions. This tendency helps the readers to understand both the story and the characters in a relatively simple way right at the moment of reading it.

CHAPTER III

ANALYSIS

This chapter includes the intrinsic analysis and extrinsic analysis. The intrinsic analysis covers the analysis of the characters and settings. The extrinsic analysis includes the analysis of child labour as reflected in Charles Dickens' *Oliver Twist*.

A. Intrinsic Analysis

According to the data analysis which applies the genetic structuralism, the first step to be carried out is examining the intrinsic element, either partially or totally. Whereas, in this analysis the researcher only focuses on analyzing the characters and setting to answer the first stated problem, i.e. the condition of child labour in Charles Dickens' *Oliver Twist*. Then, the researcher will go to the second analysis to answer the second stated problem, i.e. whether or not the novel reflects the real condition of child labour in 19th century England. Consequently, this analysis will not deal with all characters and settings in the novel but only several which directly supports the second analysis.

1. Analysis of Character

There are many characters in Dickens's *Oliver Twist*, but the researcher only analyzes the characters that support the analysis of the child labour. The characters are Oliver Twist, Mr. Bumble, Mr. Sowerberry, Mrs. Sowerberry,

Charlotte, Noah Claypole, Jack Dawkins, Charley Bates, Fagin, Nancy, Mr.

Bronlow, Mrs. Bedwin, Bill Sikes, Monk, and Mrs. Corney.

a. Oliver Twist

Oliver Twist is an orphan boy who was born in a workhouse, a place associated only with suffering and starvation rather than in comfort. He is an orphan child whose life depends on the mercies of the parish authorities. Dickens portrays the character of Oliver as an innocent boy. When he is nine years old, he has a very small thin body with his pale face. In this age, children should have a good shape of body, but it can not be seen in Oliver since he is very small, weak, and unhealthy.

“Oliver Twist ninth birthday found him, a pale thin child, somewhat diminutive in stature, and decidedly small in circumference. (*Oliver Twist*: 49).”

Oliver is one of the orphan boys who grow up in the workhouse under the parish authorities. There, the children often suffer; they eat only a smallest portion of food and also had to work for the workhouse to compensate for the food they get. Moreover, the children in the workhouse are often sent to the factories. At that time, Oliver seems rather naïve; for example, when he sees the members of Fagin’s gang practicing picking pockets with Fagin, Oliver thinks that it is only a game. “...that Oliver laughed till the tears ran down his face.” (*Oliver Twist*: 110)

"You're a clever boy, my dear," said the playful old gentleman, patting Oliver on the head approvingly. "I never saw a sharper lad. Here's a shilling for you. If you go on, in this way, you'll be the greatest man of the time. And now come here, and I'll show you how to take the marks out of the handkerchiefs.

Oliver wondered what picking the old gentleman's pocket in play, had to

do with his chances of being a great man. But, thinking that the Jew, being so much his senior, must know best, he followed him quietly to the table, and was soon deeply involved in his new study. (*Oliver Twist*: 112)

Oliver then becomes better acquainted with the character of his new environment where he is trained to be a pickpocket, another form of crime that he does not know before. What Oliver knows is that Fagin is his senior and he assumes that Fagin knows what the best is for him. Until one day, when he wants to go to work like the other children, he is permitted by Fagin to go out with Dodger and Bates. Oliver has no idea that they are thieves until they run off and he is left behind after they pick the old gentleman's pocket.

What was Oliver's horror and alarm as he stood a few paces off, looking on with his eyelids as wide open as they would possibly go, to see the Dodger plunge his hand into the old gentleman's pocket, and draw from thence a handkerchief! To see him hand the same to Charley Bates; and finally to behold them, both, running away round the corner at full speed.

In an instant the whole mystery of the handkerchiefs, and the watches, and the Jewels, and the Jew, rushed upon the boy's mind. He stood, for a moment, with the blood so tingling through all his veins from terror, that he felt as if he were in a burning fire; then, confused and frightened, he took to his heels; and, not knowing what he did, made off as fast as he could lay his feet to the ground.

(*Oliver Twist*: 114)

Oliver begins to realize that Fagin and the children in the house are thieves and what he is doing now is helping the thieves. When Oliver recognizes what he does, he feels shocked for a while and really anxious as if he is in fire. It can be said that Oliver knows it is a kind of sins and he will get a punishment by entering to the hell. He is confused and scared, and then he decides to escape from it by trying to run as fast as possible. When Dodger and Master Bates see Oliver

running, they have an idea to incite the people to hunt down Oliver and declare Oliver as the real thief. He runs because he does not agree at stealing, but what he gets is beyond his imagination, he is caught by police and brought to the court.

In conclusion, Dickens illustrates clearly how the character of Oliver Twist by describing the data above either physical character or character traits. Oliver here is categorized into a major character since he has an important function and he also has great influence in the story. He is a protagonist because he supports the story, has a good character, and is against by the antagonist. Oliver's character is rounded because he has complex characters like person in real life and he is not simply embodiments of single attitudes. Though he is treated by cruelty and surrounded by roughness for most of his life, he is a pious, innocent, and his charm draw the attention of several wealthy benefactors. Oliver's life is happy at the end of the story. His true identity is the central mystery of the novel.

b. Mr. Bumble

Mr. Bumble is a parish Beadle. He is a fat man and choleric one. Dickens portrays him as officious, corrupt, a chronic mangle of the King's English, and a great source of comic relief. He is a minor parish official from Oliver's birthplace. Dickens portrays the parish official like Mr. Bumble as a fat man, because they are corruptors who do not care about the poor people under their responsibility.

Now Mr Bumble was a fat man, and a choleric one; so, instead of responding to this open-hearted salutation in a kindred spirit he gave the little wicket a tremendous shake, and then bestowed upon it a kick which could have emanated from no leg but a beadle's. (*Oliver Twist*: 50)

Mr. Bumble takes Oliver back from branch workhouse to other workhouse to learn useful trade-picking oakum. He also gives name to the orphanage, shows that he is arrogant and self-important beadle.

"I, Mrs. Mann. We name our fondlings in alphabetical order. The last was a S, - Swubble, I named him. This was a T, - Twist, I named *him*. The next one as comes will be Unwin, and the next Vilkins. I have got names ready made to the end of the alphabet, and all the way through it again, when we come to Z." (*Oliver Twist: 52*)

After Mrs. Mann speaks well of Mr. Bumble, he is so proud about his literary ability. Mr. Bumble is also invited to go to Mr. Sowerberry's house when Oliver hits Noah Claypole, it is because Mr. Sowerberry is not present. Though Mr. Bumble preaches Christian morality, he behaves without compassion toward the paupers under his care.

In chapter 37, Mr. Bumble marries Mrs. Corney, a matron of the workhouse; he sees that Mrs. Corney has many valuable goods, and if he marries her, he will become a wealthier man than before. Mr. Bumble also becomes the witness of disappearance of the evidence about Oliver Twist's origin; his wife sells it to a stranger man. From the discussion above, Mr. Bumble includes into antagonist character, because he is corrupt beadle and does not have pity on poor people. In the end of stories Mr. Bumble loses his positions because he is found to have a scandal with Monk and he always mistreats the poor people and poor children. At last he becomes an inmate of the workhouse where Agnes Fleming died.

c. Mr. Sowerberry

Mr. Sowerberry is a parochial undertaker, he is professional in his job and he is quite gentlemen. He seems to have no smile in his face, may be because he is a funeral functionary and he tries to be a professional in his job.

Mr. Sowerberry was a tall, gaunt, large-jointed man, attired in a suit of threadbare black, with darned cotton stockings of the same colour, and shoes to answer. His features were not naturally intended to wear a smiling aspect, but he was in general rather given to professional jocosity. His step was elastic, and his face betokened inward pleasantry, as he advanced to Mr. Bumble, and shook him cordially by the hand.
(*Oliver Twist*: 68-69)

Mr. Sowerberry is Oliver's new master after he postpones selling Oliver to Mr Gamfield, a chimney sweeper. Mr. Sowerberry thinks that he ought to have the apprenticed children from the workhouse, since his life is to take care of the poor people's dead body. Mr. Sowerberry likes Oliver for his melancholy and wants to use it to help him in the funeral ceremony. He asks about his wife's opinion, and she agrees about that idea.

"There's an expression of melancholy in his face, my dear," resumed Mr. Sowerberry, "which is very interesting. He would make a delightful mute, my love." Mrs. Sowerberry looked up with an expression of considerable wonderment. Mr. Sowerberry remarked it; and, without allowing time for any observation on the good lady's part, proceeded. "I don't mean a regular mute to attend grown-up people, my dear, but only for children's practice. it would be very new to have a mute in proportion, my dear. You may depend upon it; it would have a superb effect. (*Oliver Twist*: 79)

From that idea, Oliver begins to work in the funeral helping of Mr. Sowerberry. And, Mr. Sowerberry likes him more and sympathizes to Oliver, then makes him a friend. But this friendship makes Oliver hated by other people who live in that house.

Mr. Sowerberrys' kindness makes Oliver happy, but he does not feel for a long time, because Mr. Sowerberry loves his wife very much and he will do everything in accordance with his wife's order. When Oliver is locked in the small room, Mr. Sowerberry had to hit Oliver since his wife cries and to make his wife glad he has to punish Oliver properly. Because of this, Oliver thinks that Mr. Sowerberry does not care about him anymore and Oliver had run away from Mr. Sowerberry's house. From the discussion above, we can conclude that Mr. Sowerberry is protagonist character, because he still has kind behaviours. He is includes minor character, but he has rounded character, he is gentlemen and professional in his job but he loves his wife very much and will do anything for his wife.

d. Mrs. Sowerberry

She is Mr. Sowerberry's wife. "Mrs. Sowerberry emerged from a little room behind the shop, and presented the form of a short, thin, squeezed-up woman, with a vixen's countenance" (*Oliver Twist*: 73)

Mrs. Sowerberry is a mean, judgemental woman who henpecks her husband and she does not like Oliver so much. She gives Oliver a little portion of food for dog to eat, because she thinks that poor people from workhouse usually eat with unpleasant food. Since the workhouse does not has any money to have a good food for the children.

"... "Ah! I dare say he will," replied the lady pettishly, "on our victuals and our drink. I see no saving in parish children,... There! Get down stairs, little bag o' bones." With this, the undertaker's wife opened a side

door, and pushed Oliver down a steep flight of stairs into a stone cell, damp and dark:...

"Here, Charlotte," said Mrs. Sowerberry, who had followed Oliver down, "give this boy some of the cold bits that were put by for Trip. He hasn't come home since the morning, so he may go without 'em. I dare say the boy isn't too dainty to eat 'em, - are you, boy?"

(Oliver Twist: 73-74)

Mrs. Sowerberry mistreats Oliver continuously; she forces Oliver to sleep under the counter, among the coffins that make Oliver afraid. She also directly blames Oliver without listening to any explanation when Noah and Oliver fight in the kitchen and she locks Oliver in small dark place. She demands her husband to punish Oliver because she thinks that Oliver deserves being treated like that.

Mrs. Sowerberry categorized into minor character, because she is rarely show in the story and only supporting character, she is antagonist character and has flat character traits.

e. Noah Claypole

Noah Claypole is a charity boy, apprenticed to Mr. Sowerberry. He is an overgrown, untidy, cowardly bully who mistreats Oliver.

"Noah is a charity-boy, but not a workhouse orphan. No chance-child was he, for he could trace his genealogy all the way back to his parents, who lived hard by; his mother being a washerwoman, and his father a drunken soldier, ... *(Oliver Twist: 77-78)*

Noah is not an apprenticed child since he still has parents, and he works under his parents' responsibility not the parish like the orphan children. Noah has a bad experience as a charity boy because he was become an object of ridicule by the shop-boys in the neighbourhood and he cannot reply that. Now when his master has a new poor orphan, Noah can reply his revenge to this poor boy. He

often beats and ill-use Oliver, he kicks Oliver down when he asks Oliver to do something that the latter he does not know how to do it well.

Instead of being guided as a new apprentice, Oliver is even insulted and kicked by Noah as a senior. Noah also feels jealous when Oliver has been promoted to be a friend of Mr. Sowerberry and Noah as senior still in his position. This condition makes Noah angry and uses Oliver far worse than before.

“...that for many months he continued meekly to submit to the domination and ill-treatment of Noah Claypole: who used him far worse than before, now that his jealousy was roused by seeing the new boy promoted to the black stick and hat-band, while he, the old one, remained stationary in the muffin-cap and leathers.” (*Oliver Twist*: 86)

Noah feels so glad to see Oliver leaved Mr. Sowerberry's house. He thinks that no more boys can be his rival to get Mr. Sowerberry' heart and he can enjoy working in that shop. The attitude of Noah when the master gone is bad and impolite, he often has a good time with Charlotte and do everything he likes when their master goes. Eventually, he and Charlotte run away to London after they rob the money from Mr. Sowerberry's cashbox and they join to Fagin's gang.

It is clearly that Noah is antagonist character in the story, he always hurt Oliver. Noah is minor character, because he only supporting character in the story.

f. Charlotte

Charlotte is a maid in Mr. Sowerberry's house. She is not pretty enough. As a girl, she cannot wear her clothes appropriately and she also dislikes Oliver since Noah did. “Wherein sat a slatternly girl, in shoes down at heel and blue worsted stockings very much out of repair.” (*Oliver Twist*: 74)

Charlotte treats Oliver unkindly and she prefers to be Noah's friend. This attitude can be seen when Charlotte gives good food and comfortable place to Noah but, on the other hand, she gives Oliver the stale pieces of food to eat and the box in the coldest corner of the room to sit.

"Come near the fire, Noah," said Charlotte. "I saved a nice little bit of bacon for you from master's breakfast. Oliver, shut that door at Mister Noah's back, and take them bits that I've put out on the cover of the bread-pan. There's your tea; take it away to that box, and drink it there, and make haste, for they'll want you to mind the shop. D'ye hear?" ...
"Let him alone!" said Noah. "Why everybody lets him alone enough, for the matter of that. Neither his father nor his mother will ever interfere with him. All his relations let him have his own way pretty well. Eh, Charlotte? He! he! he!"
"Oh, you queer soul!" said Charlotte, bursting into a hearty laugh, in which she was joined by Noah; after which they both looked scornfully at poor Oliver Twist, as he sat shivering on the box in the coldest corner of the room, and ate the stale pieces which had been specially reserved for him. (*Oliver Twist: 77*)

Charlotte always gives a good food for Noah and also likes to make Oliver as a joke to laugh; she helps Noah and defends him in any circumstances, although she is only exploited by Noah. Charlotte becomes romantically involved with Noah Claypole, which ends up running away and beginning a life of crime.

Charlotte also the minor character, she only supports character in the story. She includes into antagonist character, because she is a friend of Noah and also hates Oliver.

g. Jack Dawkins ("The Artful Dodger")

Jack Dawkins is better known by 'The Artful Dodger' and his friends call him Dodger. He is an accomplished thief who finds Oliver on the way to London

and introduces him to Fagin. He said that Oliver can stay with this old man, and he will give anything without retribution.

The boy, who addressed this inquiry to the young wayfarer, was about his own age: but one of the queerest looking boys that Oliver had ever seen. He was a snub-nosed, flat-browed, common-faced boy enough; and as dirty a juvenile as one would wish to see; but he had about him all the airs and manners of a man. He was short of his age: with rather bowlegs, and little, sharp, ugly eyes. (*Oliver Twist*: 100)

Though not older than Oliver, the Dodger talks and dresses like a grown man. His attitude also likes a man, although his cloth seems over size, he looks like enjoy wearing it.

“... He wore a man's coat, which reached nearly to his heels. He had turned the cuffs back, half-way up his arm, to get his hands out of the sleeves: apparently with the ultimate view of thrusting them into the pockets of his corduroy trousers; for there he kept them. He was, altogether, as roustering and swaggering a young gentleman as ever stood four feet six, or something less, in his bluchers.” (*Oliver Twist*: 100)

For the first time, Oliver thinks that Dodger is a good friend, since Dodger gives Oliver food and drink without payment. Dodger also offered Oliver to join Fagin's gang. Jack Dawkins tells Oliver that Fagin will provide free lodging for the homeless especially poor children like him. Furthermore, he found that Dodger and his friends are Fagin's apprenticed and pickpockets and Oliver does not like it.

"I suppose you don't even know what a prig is?" said the Dodger mournfully.

"I think I know that," replied Oliver, kicking up. "It's a th__ ; you're one, are you not?" inquired Oliver-, checking himself.

"I am," replied the Dodger. "I'd scorn to be anything else."...

"I am," repeated the Dodger. "So's Charley. So's Fagin. So's Sikes. So's Nancy. So's Bet. So we all are, down to the dog. And he's the downiest one of the lot!" (*Oliver Twist*: 181)

Dodger tells Oliver to be a pickpocket like him, and Oliver will not treat him badly anymore. Oliver can enjoy the life without a hard work, but Oliver refuses it. Oliver prefers to be locked in the dark room than to be a thief. Dodger and his friend often treat Oliver as their servant. Jack Dawkins includes to the antagonist character, he is minor character and only support the story. Although Jack Dawkins is the cleverest of Fagin's pickpockets, in the half last chapter, the Artful Dodger gets into trouble and captured by the police.

h. Charley Bates

Charley Bates is Dawkins's partner, a pickpocket and one of Fagin's apprentices. "... When the dodger returned: accompanied by a very sprightly young friend, whom Oliver had seen smoking on the previous night, and who was now formally introduced to him as Charley Bates..." (*Oliver Twist*: 109)

Charley Bates likes to make joke to Oliver, and he is most notable for his habit of laughing all the time. When Oliver likes to be able to make pocket handkerchiefs as easy as Charley Bates, Charley said that Oliver is so *jolly green*.

"Master Bates saw something so exquisitely ludicrous in this reply that he burst into another laugh; which laugh, meeting the coffee he was drinking, and carrying it down some wrong channel, very nearly terminated in his premature suffocation.

"He is so jolly green!" said Charley when he recovered, as an apology to the company for his unpolite behaviour." (*Oliver Twist*: 110)

Charley said that Oliver is so green since Oliver does not know that he wants to be a thief without knowing what a thief is. Another example is when Oliver is claimed by Nancy after he saved by the old gentleman from the ugly prison and Nancy brings Oliver into Fagin's place again. At that time Oliver

wears a superfine cloth and heavy swell cut and he becomes an object of ridicule by other children in Fagin's place.

“... were received with a shout of laughter. "Oh, my wig, my wig!" cried Master Charles Bates, from whose lungs the laughter had proceeded; "here he is! oh, cry, here he is! Oh, Fagin, look at him! Fagin, do look at him! I can't bear it; it is such a jolly game, I can't bear it. Hold me, somebody, while I laugh it out." With this irrepressible ebullition of mirth, Master Bates laid himself flat on the floor: and kicked convulsively for five minutes in an ecstasy of facetious joy.” (*Oliver Twist*: 161)

Charley Bates really has a sense of humour more than the other children in Fagin's gang. The action above shows that Charley Bates is one of Fagin's thieves who tend to laugh at everything in life, even when it is in inappropriate time. He is a minor character, and has flat character traits. He is an antagonist character, but in the end of the story Charley Bates knows that the way of life he has chosen is wrong, then he changes and becomes a herdsman.

i. Fagin (The Jew)

Fagin is the main antagonist character in the story. He is a crafty old Jew and he is also a buyer of other people's stolen goods. Dickens portrays Fagin as having a red hair like a devil and a fork like the weapon of a devil.

“... and standing over them, with a toasting-fork in his hand, was a very old shrivelled Jew, whose villainous-looking and repulsive face was obscured by a quantity of matted red hair. He was dressed in a greasy flannel gown, with his throat bare; and seemed to be dividing his attention between the frying-pan and a clothes-horse...” (*Oliver Twist*: 105)

Fagin is clever enough to exploit the children. He takes homeless children and trains them to be pickpockets for him. He rarely commits crimes by himself,

preferring to employ others to commit the crimes and often suffering legal retribution-in his place. It can be seen when Fagin goes to Bill Sikes's place, asks about the robbery in Chertsey.

"... "For business," replied Sikes; "so say what you've got to say."
"About the crib at Chertsey, Bill?" said the Jew, drawing his chair forward, and speaking in a very low voice.
"Yes. Wot about it?" inquired Sikes.
"Ah! you know what I mean, my dear," said the Jew. "He knows what I mean, Nancy; don't he?"
"No, he don't," sneered Mr. Sikes. "Or he won't, and that's the same thing. Speak out, and call things by their right names; don't sit there, winking and blinking, and talking to me in hints, as if you warn't the very first that thought about the robbery. Wot d'ye mean?"
"There, there," said the Jew coaxingly. "It was only my caution, nothing more. Now, my dear, about that crib at Chertsey; when is it to be done, Bill, eh? When is it to be done? Such plate, my dear, such plate!" said the Jew: rubbing his hands, and elevating his eyebrows in a rapture of anticipation."
(*Oliver Twist*: 188)

Fagin wants Sikes to rob one of the houses in Chertsey. He asks Sikes when he wants to do it. Sikes still wait the expansion from his friend, Toby Crakit, who has spy on that house. Later, if the robbery is succeeds; Fagin will keep the stolen goods and will sell it and share the money. That is the way of Fagin, and most of the criminal in that era.

Fagin also takes Oliver under his hand and tries to make a pickpocket out of him. He does not like to be a betrayed, and when Oliver tries to run away from him, Fagin threatening Oliver with the story about the young lad who tries to run from Fagin and the last he is hanged at Old Bailey.

"... Mr. Fagin laid great stress on the fact of his having taken Oliver in, and cherished him, when, without his timely aid, he might have perished with hunger; and he related the dismal and affecting history of a young lad whom, in his philanthropy, he had succoured under parallel circumstances, but who, proving unworthy of his confidence and

evinced a desire to communicate with the police, had unfortunately come to be hanged at the Old Bailey one morning.”
(*Oliver Twist*: 177)

Oliver is frightened to hear the story from Fagin. He cannot do anything.

Oliver just stays in Fagin’s place; however, he still does not want to be a thief like the other children. That is the way how Fagin employs the homeless children to be pickpockets and make them not to betray on him. He is a powerful crime leader who has affection for only money and will kill anyone who stands in his way.

“Mr. Fagin did not seek to conceal his share in the catastrophe, but lamented with tears in his eyes that the wrong-headed and treacherous behaviour of the young person in question, had rendered it necessary that he should become the victim of certain evidence for the crown: which, if it were not precisely true, was indispensably necessary for the safety of him (Mr. Fagin) and a few select friends. Mr. Fagin concluded by drawing a rather disagreeable picture of the discomforts of hanging; and, with great friendliness and politeness of manner, expressed his anxious hopes that he might never be obliged to submit Oliver Twist to that unpleasant operation.” (*Oliver Twist*: 177)

Fagin will do anything to save himself, because he is sly criminal. He has big power over the children under his organisation. He can be so kind and nice to the children, but also be wicked if the children do not do what he wants. Fagin is one of the dangerous criminal who have good organisation in London.

Finally, from the information give by Nancy, the police official can easily caught Fagin in his place and he is found guilty. While in prison awaiting execution, he disintegrates into a state of unrepentant maliciousness, but on his last night he is visited by Mr. Brownlow and Oliver. Regaining some semblance of humanity, he reveals the location of some papers relevant to Oliver’s interest. The next morning Fagin sentenced to be hanged.

The writer has stated above that Fagin is the main antagonist character in the story, because without Fagin, Oliver does not have any experiences or any adventure in the story. Fagin is also a criminal that have a job to make Oliver become a thief. Fagin has flat character, because he only has one kind of character traits, which is bad personality.

j. Nancy

Nancy is a young prostitute and one of Fagin's former child pickpockets. She is not pretty enough but her appearance quite gives Oliver impression that Nancy was a nice girl. She comes to Fagin's place with her friend Bet.

“...a couple of young ladies called to see the young gentlemen; one of whom was named Bet, and the other Nancy. They wore a good deal of hair, not very neatly turned up behind, and were rather untidy about the shoes and stockings. They were not exactly pretty, perhaps; but they had a great deal of colour in their faces, and looked quite stout and hearty. Being remarkably free and agreeable in their manners, Oliver thought them very nice girls indeed. As there is no doubt they were.” (*Oliver Twist*: 111)

Nancy is also Bill Sikes's lover. She is passionate, caring and loves Bill Sikes. Nancy is long enough becomes Fagin's thief. Although her criminal lifestyle, she is among the noblest characters in the novel. When Sikes abuses Oliver and Fagin beats Oliver, Nancy comes to defend Oliver.

“I won't stand by and see it done, Fagin,” cried the girl. “You've got the boy, and what more would you have? - Let him be- let him- or I shall put that mark on some of you, that will bring me to the gallows before my time.”

The girl stamped her foot violently on the floor as she vented this threat; and with her lips compressed, and her hands clenched, looked alternately at the Jew and the other robber: her face quite colourless from the passion of rage into which she had gradually worked herself.” (*Oliver Twist*: 165)

It is clear that Nancy's woman personality is still there. Although at first she drags Oliver back to the Fagin's place, she cannot stand to see Oliver treated in such bad way. Her action to prevent Oliver from experiencing cruel treatment from Fagin and Sikes is well understood since she experienced the same thing when she is still a child and it keeps her alive in the experience of evil. Nancy, indeed know that being ill-used and beaten was horrible.

Coincidentally, Nancy knows about Oliver's secret, and then tells it to Rose Maylie secretly. She did it with a big risk. She arranges the meeting with Rose Maylie every Saturday night at London Bridge. Until someday, Bill Sikes, her boyfriend, knows what Nancy did and angrily he kills Nancy without listening to any explanation from her. Actually Nancy loves Bill and wants to leave her criminal life. This can be seen when she tells about Fagin and the Gang but she did not tell about Bill Sikes.

"Bill," cried the girl, striving to lay her head upon his breast, "the gentleman and that dear lady, told me to-night of a home in some foreign country where I could end my days in solitude and peace. Let me see them again, and beg them, on my knees, to show the same mercy and goodness to you; and this dreadful place, and far apart lead better lives, and forget how we have lived, except in prayers, and never see each other more. It is never too late to repent. They told me so- I feel it now- but we must have time- a little, little time!" (*Oliver Twist*: 422)

Nancy realizes that being a criminal only gives her suffering. That is why, she asks Bill Sikes to leave their criminal business and live peacefully. But what Nancy has done is useless. Sikes does not want to hear any excuse and cruelly killed Nancy.

From the description above, Nancy is understood as the protagonist character in the story. The girl's life had been squandered in the streets, and among the most noisome of the stews and dens of London, but there is something of the woman's original nature left in her still. This is one of the example how Dickens portrays the life of the children in the 19th century England.

k. Mr. Brownlow

Mr. Brownlow is a very respectable looking personage whose handkerchief is stolen by Dodger and Bates. A well-off, erudite gentleman and he save Oliver from Mr. Fang; the bad police magistrate as he looks at Oliver's piteous condition and the tenderness of his face that remind him to someone familiar.

The old gentleman was a very respectable-looking personage, with a powdered head and gold spectacles. He was dressed in a bottle-green coat with a black velvet collar; wore white trousers; and carried a smart bamboo cane under his arm.... It is very possible that he fancied himself there, indeed; for it was plain, from his abstraction, that he saw not the book-stall, nor the street, nor the boys, nor, in short, anything but the book itself- which he was reading straight through: ...” (*Oliver Twist*: 114)

Mr. Brownlow takes care of a sick Oliver for several days. He gives a fine cloth for Oliver and he will not send Oliver to anywhere. As coincidentally Mr. Brownlow owns a portrait of Agnes Fleming; Oliver's mother, who was married to Mr. Leefords, Mr. Brownlow's best friends. When Oliver has a breakfast, Mr. Brownlow surprises that the picture of Agnes is similar with Oliver. This is a very strange event and makes Mr. Brownlow curious about Oliver's origin.

“As he spoke, he pointed hastily to the picture above Oliver's head, and then to the boy's face. There was its living copy. The eyes, the head, the mouth; every feature was the same. The expression was, for the instant, so precisely alike, that the minutest line seemed copied with an accuracy which was perfectly unearthly.” (*Oliver Twist*: 132)

From there, Mr. Brownlow begins to discover Oliver's true parentage. He meets Rose Maylie, who knows about strange story about Oliver from Nancy. From the information given by Nancy, Mr. Brownlow at last successfully find a man who wants to make Oliver as a thief. The man is step-brother of Oliver; Monk (Edward Leeford). Mr. Brownlow also succeeds to force Monk to reveal his crime. Finally Mr. Brownlow becomes Oliver's parent. Mr. Brownlow categorized into minor protagonist character, because throughout the novel, Mr. Brownlow behaves with compassion and common sense and emerges as a natural leader.

I. Mrs. Bedwin

Mrs. Bedwin is Mr. Brownlow's house keeper who cares for Oliver. She is kind-hearted, graceful, and neat.

“... an a motherly old lady, very neatly and precisely dressed, rose as she undrew it, from an arm-chair close by, in which she had been sitting at needle-work. ... the old lady very gently placed Oliver's head upon the pillow; and, smoothing back his hair from his forehead, looked so kindly and lovingly in his face, that he could not help placing his little withered hand in hers, and drawing it round his neck. (*Oliver Twist*: 125)

Mrs. Bedwin is unwilling to believe Mr. Bumble's negative report of Oliver's character; she still believes that Oliver is innocent boy. Although her opinion is denied by her master, Mrs. Bedwin still think that Oliver is a good

children, since in his opinion that boy is only forced to fall into a wrong condition.

She has a strong feeling about that.

"I never will believe it, sir," replied the old lady, firmly. Never!" ...
"He was a dear, grateful, gentle child, sir," retorted Mrs. Bedwin, indignantly. "I know what children are, sir; and have done these forty years; and people who can't say the same, shouldn't say anything about them. That's my opinion!" (*Oliver Twist*: 176)

Mrs. Bedwin suffers when Oliver's lost, she still wait for Oliver's coming, and often looks outside the window hopes Oliver to come back home. Finally Rose Maylie who saves Oliver, take Oliver to see Mr. Brownlow, and Mrs. Bedwin is very happy when finally she meets Oliver Twist in a good condition and her opinion about Oliver is innocent boy, is proved.

m. Bill Sikes

Bill Sikes is a brutal thief and a professional housebreaker brought up in Fagin's gang. Bill Sikes also the antagonist character in the novel. He is mean and a rough person. His appearance is very messy, for his costume always look in unfinished and incomplete condition and never iron it. His beard in his face seems not be cut in three days.

The man who growled out these words, was a stoutly-built fellow of about five-and-thirty, in a black velveteen coat, very soiled drab breeches, lace-up half boots, and grey cotton stockings, which inclosed a bulky pair of legs, with large swelling calves; - the kind of legs, which in such costume, always look in an unfinished and incomplete state without a set of fetters to garnish them. He had a brown hat on his head and a dirty belcher handkerchief round his neck: with the long frayed ends of which he smeared the beer from his face as he spoke. He disclosed when he had done so, a broad heavy countenance with a beard of three days' growth, and two scowling eyes; one of which displayed various parti-coloured symptoms of having been recently damaged by a blow. (*Oliver Twist*: 136)

Bill Sikes and Nancy are lovers; he has a little white dog that follows him everywhere. He treats both her and his dog Bull's-eye with an old combination of cruelty and grudging familiarity. He threatens Oliver Twist and reluctantly leaves him to die in a field after the boy was shot. He has to leave the boy or he will be caught by the people who run after him.

Sikes clenched his teeth; took one look around; threw over the prostrate form of Oliver the cape in which he had been hurriedly muffled; ran along the front of the hedge, as if to distract the attention of those behind, from the spot where the boy lay; paused, for a second, before another hedge which met it at right angles; and whirling his pistol high into the air, cleared it at a bound, and was gone. (*Oliver Twist*: 254)

He also kills Nancy without mercy and does not want to listen to any explanation of her. Fagin tells to Bill Sikes that Nancy betrayed them and he becomes so angry about it. Although Nancy begs him to spare her life as she has been faithful throughout her service to the gang, Bill Sikes does not in accordance with her and cruelly killed Nancy without considering her appeal or her love for him. After that, Bill ran out of London. He does not know what he should do, he feels that he was haunted by Nancy's ghost. He tries to go back to Fagin's place and eventually when Bill Sikes attempts to escape from the house top, he falls and is hanged in his own noose.

From the discussion above, Bill Sikes categorized into antagonist character, he also minor character and have flat character traits, because he behaves badly and evil during the story.

n. Monk (Edward Leeford)

Monk is a sickly, vicious, nasty young man, prone to violent fits and teeming with inexplicable hatred. Monk's appearance in the story is mostly as a stranger, and here is the characteristic which described by Nancy when she speaks to Mr. Brownlow and Rose Maylie in the London Bridge.

"He is tall," said the girl, "and a strongly made man, but not stout; he has a lurking walk; and as he walks, constantly looks over his shoulder, first on one side, and then on the other. Don't forget that, for his eyes are sunk in his head so much deeper than any other man's, that you might almost tell him by that alone. His face is dark, like his hair and eyes; and, although he can't be more than six or eight and twenty, withered and haggard. His lips are often discoloured and disfigured with the marks of teeth; for he has desperate fits, and sometimes even bites his hands and covers them with wounds- ... for I have only seen him twice, and both times he was covered up in a large cloak. ... "Stay though", she added. "Upon his throat: so high that you can see a part of it below his neckerchief when he turns his face: there is-"
"A broad red mark, like a burn or scald?" cried the gentleman.
"How's this?" said the girl. "You know him!" (*Oliver Twist*: 413)

Actually, he is Oliver's half-brother; he does not want to split his inheritance with Oliver Twist. He buys the evidence of Oliver's mother from the man and the woman from the workhouse and destroys it to the river.

Monks drew the little packet from his breast, where he had hurriedly thrust it; and tying it to a leaden weight, which had formed a part of some pulley, and was lying on the floor, dropped it into the stream. It fell straight, and true as a die; clove the water with a scarcely audible splash, and was gone...
"There!" said Monks, closing the trap-door, which fell heavily back into its former position. "If the sea ever gives up its dead, as books say it will, it will keep its gold and silver to itself, and that trash among it. We have nothing more to say, and may break up our pleasant party." (*Oliver Twist*: 342)

Monk pays Fagin for making Oliver as a thief, so that he can take all inheritances from his father. Because, according to the Monk's father's last will,

Oliver cannot have the inheritance if Oliver becomes a bad boy or a thief. Thus he tries to send Oliver to the criminal society, and expect that Oliver will be a thief.

"I tell you again, it was badly planned. Why not have kept him here among the rest, and made a sneaking, snivelling pickpocket of him at once?"

(Oliver Twist: 243)

A bargain was struck with Fagin, that if Oliver was got back he should have a certain sum; and he was to have more for making him a thief, which this Monks wanted for some purpose of his own." *(Oliver Twist: 362)*

At last, Monk is seized by Mr. Brownlow and takes him to his house.

Finally Monk confesses his crime after forced by Mr. Brownlow. He agrees to share his fortune to Oliver and goes away from London as far as possible.

From the discussion above, Monk categorized into main antagonist in the story, although he rarely appear in the story, but he has important role in the story, he is the real criminal, which make Oliver's life be miserable.

o. Mrs. Corney

Mrs. Corney is the matron of the workhouse where Oliver was born. Mrs. Corney is hypocritical, callous, cold-hearted, and materialistic. She lets poor orphan suffers starvation; on the other hand, she lives in prosperity.

"... when Mrs. Corney, the matron of the workhouse to which our readers have been already introduced as the birthplace of Oliver Twist, sat herself down before a cheerful fire in her own little room,... In fact, Mrs. Corney was about to solace herself with a cup of tea. ... Mrs. Corney shook her head mournfully, as if deploring the mental blindness of those paupers who did not know it; and thrusting a silver spoon (private property) into the inmost recesses of a two-ounce tin tea-caddy, proceeded to make the tea." *(Oliver Twist: 215-216)*

Mrs. Corney is the minor antagonist character in the story. Mrs. Corney marries with Mr. Bumble. Moreover, she hounds him mercilessly. Actually Mrs. Corney holds the locket and ring of Agnes Fleming, which become the only one identity of poor Oliver that he is the child of Agnes Fleming, Mr. Leeford's wife. She gets the locket and ring from the confession of the nurse on her deathbed who had received the pledge from Oliver's dying mother. But eventually she decided to sell it to Monk, Oliver's half brother.

2. Analysis of Setting

Generally the setting of *Oliver Twist* takes place in London, but there are several places in London used in Dicken's *Oliver Twist*. Several of them are the Parish Workhouse, Mr. Sowerberry's house, Barnet, Whitechapel, Bethnal Green, Finsbury Square, Holborn, Hyde Park, Hamphstead Heath, Jacob's Island, and Newgate Prison.

a. The Parish Workhouse

The workhouse is the place where Oliver Twist is born and brought up for a year. Workhouse is a place that only gives suffering rather than comfort where children have to work with only a little food to eat and a very inconvenient place to stay. They feel hunger everyday. The place where Oliver Twist lives in the Parish Workhouse is shown in a sentence here.

“Among other public buildings in a certain town, which for many reasons it will be prudent to refrain from mentioning, and to which I will assign no fictitious name, there is one anciently common to most towns,

great or small: to wit, a workhouse; and in this workhouse was born; on a day..." (*Oliver Twist*: 45)

Oliver Twist was born in the less comfortable place for new infant born. Then, Oliver is farmed out to Mrs. Mann's baby farm. In this place, he begins the adventure and the experience of Oliver Twist, and also the first time he gets the place as the new infant born and orphan.

"...and fell into his place once- a parish child- the orphan of a workhouse- the humble, half-starved drudge- to be cuffed and buffeted through the world- despised by all, and pitied by none. ..." (*Oliver Twist*: 47)

On his ninth birthday, Mr. Bumble the parish beadle takes him to the workhouse again. There, he spends his 9th year in misery. He often gets suffering. He eats only the smallest portion of food and also has to work for the workhouse to compensate for the food he gets. The place where children are fed is a large hall, the food is very little and there is no one can ask for more except there is occasion. The bowl is never washed because children is so hungry, then they will lick the bowl till it gets clean.

"The room in which the boys were fed was a large stone hall, with a copper at one end, out of which the master, dressed in apron for the purpose, and assisted by one or two woman, ladled the gruel at meal-times; of which composition each boy had one porringer, and no more- except on festive occasions, and then he had two ounces and a quarter of bread besides. The bowl never wanted washing. The boys polished them with their spoons still they shone again ..." (*Oliver Twist*: 55).

The new poor law applied is that they should work to the government. In the Parish workhouse the children should work hard, in the farm and in the factories. The Parish only gives little salary to the children even sometimes

nothing and they receive their condition as an ordinary life. These all are suffer of children who live in workhouse, full of suffers and no one cares about them.

b. Mr. Sowerberry's House

Mr. Bumble the chief of Parish workhouse decides to apprentice and trade Oliver with the price of five pennies to other people. Mr. Sowerberry, an undertaker, is the last person who wants to buy Oliver. Oliver, by this condition, has no choice. He feels that he would see new scene of suffering and makes no objection. The setting of Mr. Sowerberry's house is not too large, dirty, untidy, and vile. It can be seen from the kitchen when Oliver enters that room for the first time.

“...pushed Oliver down a steep flight of stairs into a stone cell, damp and dark: forming the anteroom to the coal-cellar, and denominated "kitchen:" wherein sat a slatternly girl, in shoes down at heel, and blue worsted stockings very much out of repair.” (*Oliver Twist*: 73-74)

The condition at Mr. Soweberry's kitchen is bad and dark. This place is not enjoyable; Oliver introduced by Mrs. Sowerberry to Charlotte and also given a dog food.

Another setting is in the place where Oliver usually sleeps at night is in the shop where many coffins are put over in Mr. Sowerberry's house. He is so afraid when he stands in the middle of the shop; there are a lot of coffins in there and he is afraid of ghost which might appear around the place. He cannot sleep at that night, because it is a very scary night. The condition is shown in the following data:

“Oliver being left to himself in the undertaker's shop, set the lamp down on a workman's bench, ... An unfinished coffin on black tressels, which stood in the middle of the shop, looked so gloomy and death-like that a cold tremble came over him, every time his eyes wandered in the direction of the dismal object: from which he almost expected to see some frightful form slowly rear its head, to drive him mad with terror. Against the wall were ranged, in regular array, a long row of elm boards cut into the same shape: looking in the dim light, like high-shouldered ghosts with their hands in their breeches-pockets.” (*Oliver Twist*: 75)

When Noah insults Oliver and Oliver beats Noah up, everybody blames Oliver and Mr. Sowerberry forced to beat Oliver. Then, Oliver locked in a cellar. When the night comes, the situation is cold and dark, and Oliver still locked in the room. It is the time when Oliver finally decides to leave the house and go to London. All he can do is just waiting for the coming of the morning.

“It was cold, dark night. The star seemed, to the boy's eyes, farther from the earth than he had ever seen before; there was no wind; and the sombre shadows thrown by the trees upon the ground, looked sepulchral and deathlike, from being so still. He softly reclosed the door. Having availed himself of the expiring light of the candle to tie up in a handkerchief the few articles of wearing apparel he had, sat himself down upon a bench, to wait for morning.” (*Oliver Twist*: 95).

From the description of the setting above, Oliver has many terrible experiences in Mr. Sowerberry's house. He suffers because of the people living in that house who hate him very much, except Mr. Sowerberry.

c. Barnet

Oliver escapes from Mr. Sowerberry's house, and walks 70 miles to Barnet, a little town located about 11 miles north of London. Oliver passes this town when he has his seventh day of his first journey in the outside after living for a long times in the Parish workhouse and in Mr. Sowerberry's house. People of

the city are not so care about Oliver. They just pass in front of him. Some of them stop, just to look at him and then leave him as they are in a hurry.

“By degrees the shutters were opened; the window-blinds were drawn up; and people began passing to and fro. Some few stopped to gaze at Oliver for a moment or two, or turned round to stare at him as they hurried by; but none relieved him, or trouble them selves to inquire how he came there. He had no heart to beg. And there he sat. He had been crouching on the step for some time: wondering at the great number of public-houses (every other house in Barnet was a tavern, large or small), gazing listlessly at the coaches as they passed through, and thinking how strange it seemed that they could do ...” (*Oliver Twist*: 99-100).

Barnet is a small town in London, at this point Oliver meets John Dawkins, known as the Artful Dodger, and he asks Oliver to go to London before nightfall. Oliver doesn't realize how John Dawkins can get a ham and a half quarter loaf. He is a thief and Oliver is taken to his place and soon will become one of the thieves.

“Assisting Oliver to rise, the young gentleman took him an adjacent chandler's shop, where he purchased a sufficiency of ready-dressed ham and a half-quartern loaf, or, as himself expressed it, a four penny bran! The ham being kept clean and preserved from dust, by the ingenious expedient of making a hole in the loaf by pulling out a portion of the crumb, and stuffing it therein. Taking the bread under his arm, the young gentlemen turned into a small public-house, and led the way to a top-room in the rear of the premises. Here, a pot of beer was brought in, by direction of the mysterious youth; and Oliver, falling to, at his new friend's bidding, made a long and hearty meal” (*Oliver Twist*: 101)

The explanation above includes the setting of place, because it describes the condition, environment, and life in Barnet.

d. Fagin's place

After meeting Jack Dawkins, Oliver follows him to the Fagin's place. The journey to the Fagin's place is very dirty, narrow, vile, and full of people diverge

on the street. Seeing something bad, Oliver wants to escape from there, but

Dawkins holds Oliver's hand and takes him inside the house.

The street was very narrow and muddy, and the air was impregnated with filthy odours. There were a good many small shops; but the only stock in trade appeared to be heaps of children, ... Covered ways and yards, which here and there diverged from the main street, disclosed little knots of houses, where drunken men and women were positively wallowing in filth; and from several of the door-ways, great ill-looking fellows were cautiously emerging, bound, to all appearance, on no very well-disposed or harmless errands.

His conductor, catching him by the arm, pushed open the door of a house near Field Lane; and, drawing him into the passage, closed it behind them. (*Oliver Twist*: 103)

The condition at Fagin's place is not better than the condition of buildings outside Fagin's house. The building is old and dark. There are a lot of rotten stairs and seems like it has never been cleaned by the owner of the house. Oliver is brought in, and he meets Fagin. At that time, Fagin and many of his children were in the second floor.

The walls and ceiling of the room were perfectly black with age and dirt. There was a deal table before the fire: upon which were a candle, stuck in a ginger-beer bottle, two or three pewter pots, a loaf and butter, and a plate. In a frying-pan, which was on the fire, and which was secured to the mantel-shelf by a string, some sausages were cooking; ... Several rough beds made of old sacks, were huddled side by side on the floor. Seated round the table were four or five boys, none older than the Dodger, smoking long clay pipes, and drinking spirits with the air of middle-aged men. (*Oliver Twist*: 105)

The data above shows the condition of the house as a vile place outside London. Besides Dodger, there are also other children at the age of him who stay in Fagin's place. However, it is so strange that they act not like an ordinary children, they are smoking pipe and act like an adult. They are gather in dinner table and wait for order from their master; Fagin.

In Fagin's place, Oliver is welcome very well and even Fagin is very glad for Oliver's coming to his place. He give Oliver food, place to sleep for free. He also taught to leave out a mark in handkerchief. Every afternoon, Oliver watches the children playing a game lead by Fagin and at last he knows that he lives with criminal.

Another room inside the house, where Oliver locked after running away from Fagin and his gang, he get suffered at that place, alone without friend to talk. The place is so dirty and full of spider's web, there nothing Oliver can do beside watch outside and wait for Fagin and other children to come and bring him food.

Setting above, shows that a bad condition is still happen to Oliver as a poor orphan boy. He is still used by people around him. There is no place that proper for him to call as a home.

e. Bethnal Green

Bethnal Green is a dirty place, lower-class area in the Eastern End of London where Nancy lives with Bill Sikes. Fagin kept on his course, through many winding and narrow ways, there are several alleys and street and a length turned into one lighted only by one single lamp at the farther end until he reach Bethnal Green.

“The Jew was evidently too familiar with the ground he traversed to be at all bewildered, either by the darkness of the night, or the intricacies of the way. He hurried through several alleys and streets, and at length turned into one, lighted only by a single lamp at the farther end. At the door of a house in this street, he knocked; having exchanged a few muttered words with the person who opened it, he walked up stairs.”
(*Oliver Twist*: 186)

The condition of Bethnal green in the night is dark because there were no lamps in the street and the weather is very cold there are several alleys and street and a length turned. They kept their body and their skin warm near the fire place.

“... Mr. Fagin and his young friend had not met, since she had interfered in behalf of Oliver... She took her feet off the fender, pushed back her chair, and bade Fagin draw up his, without saying more about it: for it was a cold night, and no mistake.

"It is cold, Nancy dear," said the Jew, as he warmed his skinny hands over the fire. "It seems to go right through one," added the old man touching his side."

(Oliver Twist: 187)

All of the description above includes the setting of place, because it describes the condition, environment and life of Bethnal Green.

f. Chertsey

Oliver and Bill Sikes are at no great distance off; and, as they walk pretty briskly, they arrive at a small town namely Chertsey.

“Slap through the town, whispered Sikes; ‘there’ll be no body in the way tonight to see us.’ ... Toby acquiesced; and they hurried through the main street of little town, which at that late hour was wholly deserted. A dim light shone at intervals from some bedroom window: and the hoarse barking of dogs occasionally broke the silence of the night. But there was no body abroad. They had cleared the town, as the church-bell struck two. *(Oliver Twist: 211)*

Chertsey is a quite village along the Thames River where Mrs. Maylie live. Bill Sikes and Fagin have a plan to robber one house in Chertsey. They decided to bring Oliver to help their plan. The journey in Chertsey is very dark. The fog is much heavier than it has been in the early part of the night. The atmosphere is so damp although no rain falls. They cross the bridge and keep on

towards the lights. They are in at no great distance as they walk briskly so they arrive at Chertsey soon.

They arrive in a detach house surround by a wall and they climb in a twinkling. Sikes asks Oliver to enter the house pass the window but Oliver refused it.

“Get up!” murmured Sikes, trembling with rage, and drawing the pistol from his pocket; “Get up, or I’ll strew your brains upon the grass.”
“Oh! For God’s sake let me go!” cried Oliver; “let me run away and die in the fields. I will never come near London; never, never! Oh! Pray have mercy on me, and do not make me steal. For the love of all the bright Angels that rest in heaven, have mercy upon me!” (*Oliver Twist*: 212)

Finally Oliver receives to enter that house. It is a little lattice window, about five feet and a half above the ground, at the back of the house, which belong to a scullery or small place, at the end of passage. After Oliver enter the house with full of frighten suddenly he broke the iron and alarm the family. Knowing that Oliver in danger, Sikes asks him to goes out from that house.

“Come back!” suddenly cried Sikes aloud. “Back! back! ... The cry was repeated – a light appeared- a vision of two terrified half-dressed men at the top of stairs swam before his eyes – a flash – a loud noise – a smoke – a crash somewhere, but where he knew not, - and he staggered back.” (*Oliver Twist*: 214-215)

The house’s servant knows that unknown people enter their house. They shot Oliver’s arm and he fall down. Bill Sikes take Oliver to a ditch and leave him there after Oliver failed in his robbery attempt.

The description of Chertsey, shows that the night is quite and calm town because no body is in the way. The journey in Chertsey is very dark. The fog is much heavier than it had been in the early part of the night. The houses in

Chertsey are luxurious and of course the owners are rich people. That is why they decided to rob in Chertsey.

g. Jacob's Island

Jacob's island was a small island located in the Thames River that can always be filled at high water by opening the sluices at the Lead Mills from which it took its old name, at some time, a stranger, looking from one of the wooden bridges thrown is at Mill Lane, beyond Dockhead in the Borough of Southwark; where Sikes ultimately hung himself accidentally. Near to that part of the Thames on which the church at Rotherhithe abuts, where the buildings on the banks are dirtiest and the vessels on the river blackest with the dust of colliers and the smoke of close-built low roofed houses, there exist the filthiest that are hidden in London. Wholly unknown by even by name, the great mass of it is in habitants.

“In such a neighbourhood, beyond Dockhead in the Borough of Southwark, stands Jacob's Island, surrounded by a muddy ditch, six or eight feet deep and fifteen or twenty wide when the tide is in, once called Mill Pond, but known in the days of this story as Folly Ditch. It is a creek or inlet from the Thames, and can always be filled at high water by opening the sluices at the Lead Mills from which it took its old name. At such times, a stranger, looking from one of the wooden bridges thrown across it at Mill Lane, will see the inhabitants of the houses on either side lowering from their back doors and windows, buckets, pails, domestic utensils of all kinds, in which to haul the water up; ...”
(*Oliver Twist*: 442-443)

It is a creek or inlet from the Thames and always be filled at high water by opening the sluices at the Lead Miles from which it took it s old name. looking from one of the wooden bridges thrown across it at Mill Lane, the houses on either side lowering from their back doors and windows, buckets, pails, domestic

utensils of all kinds in which to haul the water of. To reach this place, the visitor has to penetrate through a maze close, narrow and muddy streets, roughest and poorest of waterside people and devoted to the traffic they may supposed to occasion.

“To reach this place, the visitor has to penetrate through a maze of close, narrow, and muddy streets, thronged by the roughest and poorest of waterside people, and devoted to the traffic they may be supposed to occasion. The cheapest and least delicate provisions are heaped in the shops; the coarsest and commonest articles of wearing apparel dangle at the salesman's door, and stream from the house-parapet and windows”
(*Oliver Twist*: 442)

The description of Jacob's Island is a small island located in the Thames River. The condition of Jacob's Island like the buildings on the banks are dirties close-build-low roofed houses, there exist the filthiest, the strangest the most extraordinary of many localities that are hidden in London, wholly unknown.

h. Newgate Prison

During the first half of the 1800s, Newgate is the main prison of London where the prisoners are held before execution. Every Monday morning, a large crowd would assemble outside Newgate Prison to watch the men and women executed. A seat at one of the windows overlooking the gallows could cost as much as £10. Public execution established in 1866, and until 1901 prisoners are hanged inside Newgate. Oliver visit Fagin at his cell before the death sentence carried out.

“Those dreadful walls of Newgate, which have hidden so much misery and such unspeakable anguish, not only from the eyes, but, too often, and too long, from the thoughts, of men, never held so dread a spectacle as that. The few who lingered as they passed, and wondered what the

man was doing who was to be hanged to-morrow, would have slept but ill that night, if they could have seen him.”
(*Oliver Twist*: 470).

From the early evening until nearly midnight, little groups of two and three presented themselves at the lodge-gate and inquired with anxious faces, whether any reprieve has been received. These being answered in negative, communicated the welcome intelligence to clusters in the street.

“The space before the prison was cleared, and a few strong barriers, painted black, had been already thrown across the road to break the pressure of the expected crowd, when Mr. Brownlow and Oliver appeared at the wicket, and presented an order of admission to the prisoner, signed by one of the sheriffs. They were immediately admitted into the lodge.” (*Oliver Twist*: 471).

Newgate prison described as a place where the prisoners are held before execution. Every Monday morning a large crowd people would gathered outside the Newgate prison to watch the men and women executed. In the night are very dark, dismal and silent. Those are categorized the neutral setting concerning place and time.

B. Child Labour Reflected in Dickens’s *Oliver Twist*

Everyone agrees that in the 1800s there took place in Great Britain profound economic changes. It is the age of the Industrial Revolution, complete with a cascade of technical innovations, a huge increase in industrial production, a new beginning of world trade, and rapidly growth of urban population.

Since the number of factories grew, people from the countryside began to move into the towns looking for better paid work. The wages of a farm worker were very low and there were less jobs working on farms because of the invention

and use of new machines. Many factory workers were children. Because the factories owner seems like to pay children less than adult. They worked long hours and were often treated badly by the supervisors or overseers. Sometimes the children started work as young as four or five years old. A young child could not earn much, but even a few pence would be enough to buy food.

A child life in London at the end of 19th century would have experienced a very different childhood to that of their grandparents born in the early years of that century. Here the writer want to describe child labour as it is captured by Charles Dickens in his *Oliver Twist*.

1. Apprenticed Child

Many British children had no parents that could support their family, and then they put their children in the local orphanages, hoping that their children would be taken care with sufficient food. These children were called “pauper children” or “pauper apprenticed”, and under the English Poor Laws, local government officials were supposed to arrange for them to become apprentices, to learn a trade and be cared for. Although that job are the reason to pay money for food and clothes of the children.

According to Reed, apprentice children is a children labour who work under supervision of government official, and many of them were orphans, and a few were victims of negligent parents or parents whose health or lack of skills kept them from earning sufficient income to care for a family. All were in the

protection of Parish authorities. (Online, <http://www.literaturenotes.com>, accessed on May, 21st 2006)

However, in fact, these orphanage only gave them suffering rather than comfort. The master of the orphanages only gave them a very small portion of food. This is illustrated by Dickens when the inmates of the workhouse become of victim of the Poor Law. They are suffering from hunger, since they get only smallest portion of food from the Matron of the workhouse. The matron's opinion is that providing the children with the smallest portion of the weakest possible food is the best policy in handling the children, where she regarded her self as needing the biggest possible portion of the food.

The poor children in the workhouse are not only suffering hunger but they are also exploited by the workhouse authorities. They should work for the workhouse and receive only seven pence-halfpenny per small head per week.

“... that Oliver should be "farmed," or, in other words, that he should be despatched to a branch-workhouse some three miles off, where twenty or thirty other juvenile offenders against the poor-laws, rolled about the floor all day, without the inconvenience of too much food or too much clothing, under the parental superintendence of an elderly female, who received the culprits at and for the consideration of seven pence-halfpenny per small head per week.”
(*Oliver Twist*: 48)

From the quotation above, we can see that poor orphans in the workhouse are cruelly mistreated. They are forced to work in bad condition, with low wages, less food and thin clothes. Although they have an elderly female, it does not much helps, because most of them also do the corruption.

This also can be seen in Dickens's work *Oliver Twist* that happens to the main character. In 9th birthday of Oliver he was taken by Mr. Bumble from

Branch of Workhouse to the Workhouse to learn pick oakum. Because according to Parish official, they never been able to discover who is Oliver's father or where his mother's house, name or condition.

"And now about business," said the beadle, taking out a leathern pocket-book. "The child that was half-baptized, Oliver Twist, is nine year old to-day." ... He finished the gin-and-water, and added, "Oliver being now too old to remain here, the board have determined to have him back into the house. I have come out myself to take him there. So let me see him at once." (*Oliver Twist*: 51-52)

"Well! You have come here to be educated, and taught a useful trade," said the red-faced gentleman in the high chair.

"So you'll begin to pick oakum to-morrow morning at six o'clock," added the surly one in the white waistcoat.

For the combination of both these blessings in the one simple process of picking oakum, Oliver bowed low by the direction of the beadle, and was then hurried away to a large ward: where, on a rough, hard bed, he sobbed himself to sleep. What a noble illustration of the tender laws of England! They let the paupers go to sleep! (*Oliver Twist*: 54)

Oliver has to follow Mr. Bumble to the workhouse and begins to learn how to pick oakum. Oliver feels that the condition of the workhouse is not really different from the earlier house. He has to sleep in a large hall with the other children and with a hard bed. Beside he has to work, he and other children often suffer of slow starvation because at meal-times, each boy only get/have one porringer, and no more.

Cruel mistreatment of children in the workhouse seems to be prevalent during those days, and Dickens even shows instances of this. Parish officials or the workhouse officials have the tendency to starve the children to death. As they only get a small bowl of gruel to eat, extreme hunger prevailed among them.

Oliver Twist and his companions suffered the tortures of slow starvation for three months: at last they got so voracious and wild with hunger, ... that unless he had another basin of gruel (r) per diem, he was afraid he

might some night happen to eat the boy who slept next him, who happened to be a weakly youth of tender age. He had a wild, hungry eye; and they implicitly believed him.
(*Oliver Twist*: 56)

A small bowl of gruel is good for children who are dieting; meanwhile, when children are in the growing period, it is normal when they have an excellent appetite to support their growth. It can be seen that they were not given some more food. In the workhouse Oliver spent his nine years in misery, he eat only smallest portion of food and also have to 'work' for the workhouse to compensate for the food he get.

The conditions above prove that Dickens uses the condition of workhouse in 19th century England into his novel. The children are absolutely being exploited. Seeing this, Dickens captures this exploitation and puts them into his novel. He, indirectly, wants to promote reform and simultaneously eliminate the abuses and malpractices in the workhouse, since the novel just gives critics not suggest any solution. The workhouses which are at first intended to help the poor children, in practice they are used by the official of the workhouse where they commit corruption.

2. Chimney sweeps

One of businesses in 19th century England is chimney sweeps; this is a danger job, because chimney was narrow and windy channel. It will be easy if we have children between the ages six and ten years to clean the chimney. But without a complete equipment and safety, it will be very dangerous job for children.

Poor children are forced to work from very young age. Many of them earned a few pennies by becoming chimney sweeps or working on street running errands, calling caps, sweeping roads, and etc. other children worked alongside their parents at home or in small, dark and dirty workshops sewing clothes, sacks or shoes.

Although in 1832 the use of boys for sweeping chimneys was forbidden by law, boys continued to be forced through the narrow winding passages of chimneys in large houses. When they first started at between five and ten years old, children suffered many cuts, grazes and bruises on their knees, elbows and thighs however after months of suffering their skin became hardened. (Online, <http://www.nettlesworth.durham.sch.uk/time/victorian/vindust.html>, accessed on March, 25th 2007)

Actually, when the children's age is enough for about 12 or 18, they will work outside the workhouse such in factories, mills, etc. But in the novel *Oliver Twist*, Oliver has to be delivered out to whom want the apprenticed child, although his age is still not enough. This is because he wants for more food by his friend's initiative. As a punishment, Oliver has to be delivered out as an apprenticed.

In a workhouse, at that early nineteenth century, the parish officials are empowered to apprentice any orphan child between the ages of twelve and twenty-one to any master or factory-owner who was willing to take the child off the parish's hands for a premium which varied between £2 and £10; Oliver's price is fixed at £5. The first person who wants to take Oliver is Mr. Gamfield, a

chimney-sweep and he wants to take Oliver to help him cleaning the chimney.

Besides, the price offered by Workhouse is so cheap for that is £5 excluding taxes.

“Nobody controverted the prophetic gentleman's opinion. An animated discussion took place. Oliver was ordered into instant confinement; and a bill was next morning pasted on the outside of the gate, offering a reward of five pounds to anybody who would take Oliver Twist off the hands of the parish. In other words, five pounds and Oliver Twist were offered to any man or woman who wanted an apprentice to any trade, business, or calling.” (*Oliver Twist*: 58)

"If the parish would like him to learn a right pleasant trade, in a good 'spectable chimbley-sweepin' bisness," said Mr. Gamfield, "I wants a 'prentis, and I am ready to take him." (*Oliver Twist*: 61)

Mr. Limbkins, the chairman of the workhouse board, says that young boys have been dead in chimney before, and he is afraid that it will kill another boy who works at chimney. But Mr. Gamfield give the reason that those boys died or smothered because their own mistakes, this condition pictures that working as a chimney sweep is very dangerous for children, yet, because of the condition of the time, people would do anything to get money to eat and they spared from hunger.

Oliver is afraid to be apprenticed; moreover, he sees the appearance of Mr. Gamfield looks likes a bad man, he plead desperately that he would rather receive any punishment than be delivered to the unkindly looking chimney-sweep. Oliver tries to face the court by tears on his eyes begging not to be worked on Mr.

Gamfield, and the court permits him.

Oliver fell on his knees, and clasping his hands together, prayed that they would order him back to the dark room- that they would starve him- beat him- kill him if they pleased- rather than send him away with that dreadful man...

"We refuse to sanction these indentures," said the old gentleman: tossing aside the piece of parchment as he spoke...

"The magistrates are not called upon to pronounce any opinion on the matter," said the second old gentleman sharply. "Take the boy back to

the workhouse, and treat him kindly. He seems to want it." (*Oliver Twist*: 66)

As a result, Oliver considered as ingratitude child and he punished harder, as the example for the other children. Oliver has to take his ablutions, every morning under the pump, in a stone yard, in the supervision of Mr., Bumble. Oliver also has to carry in every other day into the hall where the boys dined, and there sociably flog as a public warning and example. Furthermore the board has to make another decision for Oliver, and they have the conclusion, that the only way of providing for Oliver effectually was to send him to the sea as a cabin boy without delay.

The board, in imitation of so wise and salutary an example, took counsel together on the expediency of shipping off Oliver Twist, in some small trading vessel bound to a good unhealthy port. This suggested itself as the very best thing that could possibly be done with him: the probability being, that the skipper would flog him to death, in a playful mood, some day after dinner, or would knock his brains out with an iron bar; both pastimes being, as is pretty generally known, very favourite and common recreations among gentlemen of that class. (*Oliver Twist*: 68)

That is the worse decision for Oliver, as a cabin boy, he will be treated crueler and even tortured as the entertainment for the ship crewman. Fortunately this decision also cancelled, because Mr. Bumble the beadle have meets with Mr. Sowerberry the undertaker, and recommend apprenticed child to him.

This condition is the proof that Dickens also used reality that occur in that time, that there are a lot of children that work as chimney-sweep; a very dangerous place to work for children. Dickens also show us how the Parish officials or the workhouse officials have full power of the children in the workhouse, so that they can exploit them, instead of they have to take care of

them. Even they have to work in any condition to earn money and support the workhouse official.

3. Undertaker boy / shop-boys

Besides working in factories, other children also work in domestic industries or home industries such scavengers or street cleaner, gathering trash-cinders, etc and also servant. They try to earn money to support their family needs.

Poor children were forced to work from a very young age. Many earned a few pennies by working on the streets running errands, calling cabs, sweeping roads, selling toys or flowers and helping the market porters. Other children worked alongside their parents at home or in small, dark and dirty workshops sewing clothes, sacks or shoes. (Online, http://www.museumoflondon.org.uk/English/Learning/Learningonline/features/wc/world_city_6htm, accessed on March, 18th 2007)

The condition of that era, with the Industrial Revolution make the children, beside have to work in factories, they have to working any kind of job to collect the money and they can support the family needs, so that they can avoid the starvation. Some of the children who not work in factories and mills, they find job in the street, in the market or in the shops.

Some street children did jobs to earn money. They could work as crossing-sweepers, sweeping a way through the mud and horse dung of the main paths to make way for ladies and gentlemen. Others sold lace, flowers, matches or muffins

etc out in the streets. (Online, <http://www.nettlesworth.durham.sch.uk/time/victorian/vindust.html>, accessed on March, 25th 2007)

This condition has become a common thing in England at that time. The use of child labour will give more profit to the factory. But, how is the condition of these children? No body care about it. The condition of these children is lack of social security, health security, and they work under bad condition. There is a lot of violence happens to the children; even they will be hit by the overseer if they try to escape.

In Dickens's *Oliver Twist*, he used the fact of reality happened at that time and pictured in his novel. When Oliver failed to apprentice as a chimney-sweep, he offered by Mr. Bumble the Beadle to Mr. Sowerberry the undertaker and he works as the servant on Mr. Sowerberry's shop.

Oliver, having taken down the shutters, and broken a pane of glass in his efforts to stagger away beneath the weight of the first one to a small court at the side of the house in which they were kept during the day, was graciously assisted by Noah: who having consoled him with the assurance that "he'd catch it," condescended to help him. Mr. Sowerberry came down soon after. Shortly afterwards, Mrs. Sowerberry appeared. Oliver having "caught it," in fulfilment of Noah's prediction followed that young gentleman down the stairs to breakfast. (*Oliver Twist: 77*)

Poor Oliver he has to work in such place. Common children has to have time to have fun and do not have to think about problem that bring sadness. But Oliver is still nine years old and has to work with funeral man and take care of dead body. This is not a proper think for children like Oliver.in this case, Dickens wants to show how hard living as a child at that era. As a child they worked in an inappropriate condition, without social security and proper health condition.

At Mr. Sowerberry's place, Oliver's condition is not even better than in the workhouse. He always annoyed, he has to eat the dog's food, and sleep under the counter among the coffins. He also has to receive cruel treatment from Noah Claypole the senior in that shop. Furthermore Mrs. Sowerberry and her maid Charlotte also hate Oliver.

"Then come with me," said Mrs. Sowerberry: taking up a dim and dirty lamp, and leading the way up stairs; "your bed's under the counter. You don't mind sleeping among the coffins, I suppose? But it doesn't much matter whether you do or don't, for you can't sleep anywhere else. Come; don't keep me here all night!"

Oliver lingered no longer, but meekly followed his new mistress.
(*Oliver Twist*: 74)

One day, Noah annoy Oliver, said that Oliver's mother is a regular right down bad woman, and she is a prostitute. Oliver can not control his emotion; this is making his blood boiling so that without any further consideration about the consequences he beat Noah up and threatened Noah in such a way that latter make Oliver mad with terror. Oliver prefers to be condemned to any suffering rather that hears anybody insulted his mother. But since the member of the family hate Oliver, thus all the mistaken is given to Oliver, even Mr. Sowerberry who like Oliver, forced to punish Oliver and beat Oliver up. Then for the rest of the day Oliver locked in small dark room.

For the rest of the day, he was shut up in the back kitchen, in company with a pump and a slice of bread; and, at night, Mrs. Sowerberry, after making various remarks outside the door, by no means complimentary to the memory of his mother, looked into the room, and, amidst the jeers and pointings of Noah and Charlotte, ordered him up stairs to his dismal bed. (*Oliver Twist*: 95)

The uses of children as child labours give no positive affect to the children, this tends to torture and break their hope and also their dream. Children should have fun and learn much, but because of the condition in 19th century, with the industrial revolution, children forced to work and worked by people who have power on them, even parents who can not pay their life also forced to sell their children to the factory that they will stay alive and spared from sturving.

Dickens pictures the condition of child labour at that time that is represented by Oliver Twist in his *Oliver Twist*. The description above is the proof that Dickens really understands the social conditions that exist in 19th century England. And it becomes his inspiration of his works. Dickens implicitly wants to protest about the use of children as child labour, and stop the violence toward them.

In this part, the writer would like to explain as Hammuds ((In Reed, online, <http://www.literaturenotes.com>, accessed on May, 21st 2006) has described; that child labour differ into two: first is free labour. Free-labour children were those who lived at home but worked during the days in factories at the insistence of their parents or guardians. Private factory owners could not forcibly subjugate “free-labour” children; they could not force them to work in conditions their parents found unacceptable.

Second is an apprenticed child. Apprentice children were under the direct authority and supervision not of their parents in a free labor market, but of government officials. Many were orphans; a few were victims of negligent parents

or parents whose health or lack of skills kept them from earning sufficient income to care for a family. All were in the custody of Parish authorities.

Oliver is included into Apprenticed and Noah Claypole is the examples of free labour since he still have parents and he works to aiding his family income.

4. Criminality

Industrial revolution in 19th century England brings a lot of advantages, yet there are also disadvantages, such as the use of children as child labor to work in factories, shop, mining etc. this make children's condition become far from safe, there is no health security, they work without protection, small payment and bad treatment. Then for children who did not strong enough, they will escape and choose to become criminal; thief, pickpocket or prostitutes. Some of them who do not braveness to escape from the factories they will die slowly and some of them become sickly and get a physical defect.

Shahrokhi also stated that the other poor children in the large cities were sent out by parents as young as age 6 or 7 to earn their keep and contribute to the household economy. The youngest worked as scavengers, gathering sailable trash-cinders, rope, and metal bottles. Older kids street-peddled worked at huckstering. Several low-paying trades were reserved for children, like street-sweeping for girls, and boot blacking and newspaper selling for boys. These children who worked in the streets far away from adult supervision often fell into gambling, prostitution, or theft. (Online,

<http://www.earlham.edu/~pols/globalprobs/children/laila.html>, accessed on March, 18th 2007).

When an unpleasant thing comes over them, mostly they intended to do the bad things. In this case, the industrial revolution need for child labour and the labour need more money to buy more food. Some of them have no job and no money to buy food, and slow starvation is coming after them. Those people will do anything to survive from hunger. Even become a criminal is another solution for them. The bad consequence of this is when the poor are out of the necessity and become acquainted with crime, and the worst is that when they really become criminals and join an organisation for criminals which in modern terms are called as *Mafia*. In his *Oliver Twist*, Dickens also describes that at that time gangs of criminals was so widespread.

Children often experienced violence at home, school and work. Many poor children and orphans survived by joining street gangs and turning to crime and prostitution. In the novel *Oliver Twist*, Charles Dickens describes how children could become organized into pick pocketing gangs controlled by adult criminals.

(Online,

http://www.museumoflondon.org.uk/English/Learning/Learningonline/features/world_city_6htm, accessed on March, 18th 2007)

These conditions above also happen in Dickens' *Oliver Twist*. When Oliver decide to escape from Mr. Sowerberry's house and go to London. Many peoples go to London, the capital city of England, to find a better life, but actually social difference is easily found in London. The rich remain rich and the poor has

to be stuck in economic pressure and the need of food. It also happen to children and also child labour, there are a lot of violence happen to them and the bad condition makes them to choose an easier way to find money; become a criminal.

But this not happen all that way, there are people who take the advantages of this situation. Some of criminal who has power, took this children, they fed them, give good place and good food. But this is not for free, the children has to become a thief in a group of some child. These adult criminal exploits children for crime, they are so organized and operate on their own perimeter.

Dickens also includes these conditions into his works. When Oliver gets into London, he introduced to an old man called Fagin or the Old Jew bay Jack Dawkins or the Artful Dodger. Jack Dawkins tell him that Fagin will provide free lodging for the homeless children like Oliver. Oliver is so happy when Fagin give him bed and good food. Oliver did not realize that he was trapped in there; criminal group. He even laughs when he saw other children practice with Fagin how to steal.

"Don't fret your eyelids on that score," said the young gentleman. "I've got to be in London to-night; and I know a 'spectable old genelman as lives there, wot'll give you lodgings for nothink, and never ask for the change- that is, if any genelman he knows interduces you. And don't he know me? Oh, no! Not in the least! By no means. Certainly not!"
The young gentleman smiled, as if to intimate that the latter fragments of discourse were playfully ironical; and finished the beer as he did so.
(*Oliver Twist*: 102)

“Offering something for nothing and never ask for the change” are generally the mafia’s most effective reason to exploit and create a good image to the poor because they are homeless and powerless. Therefore, Dickens captures this bad condition in to the novel where the leader of the mafia, Fagin exploited

the children like Jack Dawkins, Charley Bates, etc. Later, he also offering job to Noah Claypole which at that time escapes with Charlotte to London.

For the first time, Oliver does not realise that he lived among the thieves in criminal society. He even laugh when he see other children practice how to steal with Fagin. He thinks that it is only a game which is usually played by the children in there. Oliver also teaches to remark the initial from the stolen handkerchief in order to be selling again. Oliver does not realize that and consider that it is a usual job in London. One day, when he is too long live in Fagin's place, he want to get out a work like the other children, and then Fagin told Oliver to get out with Dodger and Charley.

At length, one morning, Oliver obtained the permission he had so eagerly sought. There had been no handkerchiefs to work upon, for two or three days, and the dinners had been rather meagre. Perhaps these were reasons for the old gentleman's giving his assent; but, whether they were or no, he told Oliver he might go, and placed him under the joint guardianship of Charley Bates, and his friend the Dodger. The three boys sallied out; the Dodger with his coat-sleeves tucked up, and his hat cocked, as usual; Master Bates sauntering along with his hands in his pockets; and Oliver between them, wondering where they were going, and what branch of manufacture he would be instructed in, first. (*Oliver Twist*: 112-113)

At last Oliver realize that he is lived with criminal. But that is too late, he get caught when he try to run with their friend and nearly get into prison until he is saved by Mr. Brownlow; a gentleman who almost stolen by Oliver's friend.

"... Little Oliver Twist lay on his back on the pavement, with his shirt unbuttoned, and his temples bathed with water; his face a deadly white; and a cold tremble convulsing his whole frame.
"Poor boy, poor boy!" said Mr. Brownlow, bending over him. "Call a coach, somebody, pray. Directly!"
A coach was obtained, and Oliver, having been carefully laid on one seat, the old gentleman got in and sat himself on the other.
"May I accompany you?" said the book-stall keeper, looking in.

"Bless me, yes, my dear sir," said Mr. Brownlow quickly. "I forgot you. Dear, dear! I have this unhappy book still! Jump in. Poor fellow! There's no time to lose." The book-stall keeper got into the coach; and away they drove.

(Oliver Twist: 124)

Poor Oliver has been take care in Mr. Brownlow's by his kind servant; Mrs. Bedwin until Oliver well enough to tell the story about himself. From here the story began to be complicated, when Mr. Brownlow find that Oliver's face very similar with the picture of a girl in Mr. Brownlow's house.

From here Mr. Brownlow begin to investigate the real origin of the Oliver with the help from Rose Maylie and Nancy. Finally, Oliver has found his real family, although not complete, but he found that he is in the round of people who care and love him very much. And the story is happy ending.

Here, Dickens portrays the life of poor Children who used by adult to commit crime. This is represented by Oliver as the main character in the story. Oliver who escapes from his previous job in undertaker shop and looking for a better life in London is trapped in a worse condition, crime. He used by Fagin to become a pickpocket, but Oliver finally realise that what they do is a crime then Oliver run away. He does not want to do the crime.

As stated in chapter II, Child Labour in 19th century has many kind of job, and Charles Dickens used only some of them in the story of Oliver Twist. These are the proof that Dickens as the author who lived in 19th century England uses some of society in his lifetime as inspiration or ideas of his work.

CHAPTER IV

CONCLUSION AND SUGGESTIONS

After presenting an analysis in the previous chapter, the conclusion and the suggestion is given in this section. The conclusion is drawn based on the formulated research problems, while suggestions are intended to give information to the next researchers who are interested in doing further research in this area.

A. Conclusion

In this previous chapter, the writer analyzes the problem of the study by explaining the analysis clearly. In this chapter, the researcher presents the conclusion essence of the whole story.

Oliver Twist as the main character in Charles Dickens's work clearly reflects the condition of child labour in 19th century England. There are some suffering conditions experienced by Oliver in the novel that truly reflect the condition of that era. There is a parish workhouse, where children have to work with only little food to eat and very inconvenient place to stay in which they feel hunger everyday.

Moreover, there is also chimney sweeps; this is a dangerous job because chimney was narrow and windy channel. It will be easy if they have children between the ages of six to ten years to clean the chimney. Nevertheless, without a complete equipment and safety, it is a very dangerous job for children. Poor children are forced to work from a very young age.

Many earned a few pennies by working on the streets running errands, calling cabs, sweeping roads, selling toys or flowers and helping the market porters. Other children worked alongside their parents at home or in small, dark and dirty workshops sewing clothes, sacks or shoes. Some children who work in the street have a big chance to be a criminal. Many children, for example, were used by some adults to be a pickpocket and thief.

In 19th century England there were many places and kinds of job which used children as a labour, those are: children work in factories, coal mines, cotton spinning machine, textile mills, and coal field. The others are: scavengers (street cleaner), street sweeper, chimney sweeper, boot blacking, news paper seller, shoe makers, and even gamblers, prostitutes, and criminals.

There are only four kinds of job in Dickens's *Oliver Twist* as experienced by the main character, Oliver Twist, i.e. apprenticed child, chimney sweep, undertaker boy or shop keeper, and criminality. The condition pictured by Dickens's *Oliver Twist* truly reflects the condition of 19th century England. This shows the badness of the condition at that era.

B. Suggestion

For those who are interested in studying literature, this study may contribute to the students in enjoying literary works, especially the novel. However, this study is still far from perfection since it actually discusses only a small part of the whole aspects that a literary study can cover. Therefore, the writer of this thesis proposes the following suggestion for other researchers who might conduct further research on the same novel.

First, since this has revealed the child labour experienced by the main character as reflection of child labour in the 19th century England, it is best recommended that there will be further study on some other aspects. In accordance with this, it is advisable to conduct a study on the psychological aspects and perhaps to relate them to the author's life especially during his childhood, which might affect his works. The next researchers can also make comparison between setting in the novel and setting in the real condition in that era. Alternatively, they might analyze the characters in novel *Oliver Twist*, such as Oliver Twist, Fagin and Nancy, since those characters also have a lot of special things or characteristics

Second, the writer also suggests others to have further study in comparing this novel with other work of Dickens. This is due to the fact that Dickens is a literary giant: a very productive and creative novelist, whose work may inter-relatedly with others.

Third, related to the contribution of the study to literary criticism, it is suggested that the result of this study can be used, especially to the teaching and learning of prose. Besides, it is expected that the teachers of prose can teach not only about elements of prose in surface such as plot, point of view, etc. but also in depth such as moral value, social value, personal value, etc. This is believed to be able to reach the essence of education.

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SYNOPSIS OF CHARLES DICKENS' *OLIVER TWIST*

Oliver Twist's mother dies after the birth of her child in a workhouse. The infant's father is unknown, and the orphan is placed in a private juvenile home. After nine years of mistreatment, the boy is returned to the workhouse for ever more abuse. After representing his fellow sufferers in an attempt to get more food, Oliver is punished and is apprenticed to Mr. Sowerberry, an undertaker. Noah Claypole, a charity boy working for Oliver's master, feels jealous of Oliver Twist. He flogs Oliver many times. Finally Oliver runs away and heads for London.

Near London, Oliver joins company with John Dawkins, the Artful Dodger, a questionable character who brings the boy to Fagin, the ringleader of a gang of criminals. Instructed in the "art" of picking pockets, Oliver goes out with Charles Bates and the Dodger. His companion picks an old gentleman's pocket and flees, and Oliver is arrested for their offense. At the police station, the terrified boy is cleared by the testimony of the bookseller who witnessed the theft. Oliver collapses and is taken home by Mr. Brownlow, the victim of the crime.

While Oliver recovers at his benefactor's home, Brownlow is puzzled by the resemblance between Oliver's features and the portrait of a young woman. Fagin is apprehensive and furious at Oliver's rescue. Nancy, one of his trusty retainers, is set on the boy's trail as the gang shifts headquarters.

Mr. Grimwig, Brownlow's friend, has no faith in Oliver, so Oliver is sent on an errand to test his honesty. The boy is recaptured by Nancy and her friend Bill Sikes, a vicious lawbreaker. Oliver is restored to Fagin, who holds him in

strict captive for a while. In the meantime, Bumble, a minor parish official from Oliver's birthplace, answers Brownlow's advertisement inquiring about Oliver. Bumble turns Oliver's benefactor against him by grossly misrepresenting the boy's history and character. Eager to get Oliver completely in his power by thoroughly involving the child in some crime, Fagin convinces Bill Sikes to use Oliver in a major burglary that is being planned. Sikes takes Oliver westward through the city to a rendezvous near Chertsey with Toby Crackit.

At the house that is to be burglarized, Oliver hoists through a small window. The occupants are aroused and in the resulting melee, Oliver is shot. The robbers run off with the wounded Oliver but abandoned him in a ditch.

In the workhouse, Sally, the old pauper who attends Oliver's mother, is dying. At her urgent request, Mrs. Corney, the matron, sees the old woman alone before she expires. Immediately thereafter Bumble and the matron agree to marry.

Fagin is greatly upset when Toby Crackit returns alone. Fagin makes anxious inquiries about Sikes. He then has an ominous meeting with a person called Monks, who is angry with Fagin, who claims to have failed in his obligation to ruin Oliver by tricking him into a lawless life.

When Oliver regains consciousness in a ditch, he stumbles to the nearest house, which proves to be the site of the attempted burglary. The owner, Mrs. Maylie, takes the boy in and protects him with the connivance of the doctor, Mr. Losberne. The boy is taken care of in a cottage in the country, where Mrs. Maylie's niece Rose suffers a near fatal illness. In the town in a yard, Oliver encounters a

repulsive stranger who later spies on him with Fagin. Rose rejects the proposal of Mrs. Maylie's son, Harry, but he does not accept her refusal as a final.

Monks meets the bumbles and purchases a locket that Mrs. Bumble redeemed with a pawn tickets that she took away from the dead Sally, who had received the pledge from Oliver's dying mother. The trinket contains a ring inscribed with the name "Agnes", Monks drops it into the river.

Nancy, who sympathizes with Oliver, nurses Sikes until he regains his "natural" meanness. She drugs the man slips away to Hyde Park for a secret meeting with rose Maylie. Nancy tells Miss Maylie everything that she has learned by eavesdropping on Fagin and Monks on two occasions. The two rogues are plotting the destruction of the object of Monk's inveterate hatred- his brother Oliver. Mr. Browlow, who has been absent from London, reappears and Rose tells him Nancy's story. Harry Maylie, Grimwig, and Mr. Losberne are also briefed on what Nancy has learned.

Noah Claypole and Charlotte, Sowerberry's maidservant, hide out in London after she has plundered the undertaker's till. They are discovered by Fagin, and Noah is employed to visit the police station to bring back information about Dodger's indictment as a pickpocket, because of her suspicious behavior, Fagin assigns the sneak to spy on her. Nancy has a midnight meeting with rose and Brownlow on London Bridge. Nancy informs Brownlow how he can corner Monks. Noah hears everything and immediately reports hi finding to Fagin.

Fagin wait up for the marauding and provokingly discloses Nancy's double-dealing. Sikes promptly goes home and bludgeons her to death. After

wandering in the country for a day, haunted by his evil death, the murderer returns to London.

Mr. Brownlow has seized Monks and has taken him to his home. The resultant disclosures clear up many mysteries. Brownlow had been engaged to the sister of his friend Edwin Leeford, Monk's father. While yet a mere boy, Leeford was forced into a bad marriage. The couple had only one child- Monks- and separated. Leeford became attached to a retired naval officer's daughter, Agnes Fleeming. But Leeford died suddenly in Rome while looking after an inheritance. His wife had come to him from Paris just before his death. At the time, Agnes was expecting a child- the future Twist. Before leaving Italy, Leeford had left the girl's picture with his friend Brownlow.

On account of the striking similarity between Oliver's face and Agnes Flemings, Brownlow has been searching for Monks since the boy's disappearance. With the help of Nancy's discoveries, Brownlow has learned that all about the destruction of Leeford's will, the disposals of the identifying trinket that Oliver's mother possessed, and Monks vindictive conspiracy with Fagin to destroy the innocent boy. Faced with this revelations and a reminder of his complicity in the murders of Nancy, Monks comes to terms in return for immunity on the condition that Monks make restitution to his brother (Oliver) in accordance with the original will.

Toby Crackit and Tom Chitling have taken refuge in a crumbling building amid the ruins of Jacob's Island, along with Claypole, while Chitling and Bates escaped. An unwelcome addition to the group is Bill Sikes, who is being tracked

down. Charley bates turns against the killer and raises an alarm to guide the pursuers. Attempting to escape from the house top, Sikes falls and is hanged in his own noose.

Oliver returns to the town of his birth with Mrs. Maylie, Rose, and Mr. Losberne. Brownlow follows Monks. Monks confirm what he has already declared in writing. The past history of the two half-brothers is recapitulated. Their father's will leave the bulk of his fortune to Agnes Fleming and her expected child. The Bumbles admit their part in the affair after being confronted with Monk's confession.

A new disclosure concerns Rose, who is of uncertain origin, although recognized by Mrs. Maylie as her niece. Rose is in reality younger sister of Agnes Fleming, hence Oliver's aunt. Harry Maylie has reputed his station in life to become a village person, so the way is cleared for the young couple's betrothal.

Fagin found guilty and sentenced to be hanged. While in prison awaiting execution, he disintegrates into a state of unrepentant maliciousness, but on his last night; he is visited by Brownlow and Oliver. Regaining some semblance of humanity, he reveals the location of some papers relevant to Oliver's interest.

For testifying against Fagin, Claypole is pardoned, and he and Charlotte live by disreputable means. Charles bates reforms and becomes a herdsman. The other leading members of Fagin's gang are transported from England. In accordance with Mr. Brownlow's recommendation, Oliver shares his fortune with Monks, who nevertheless later dies in prison, destitute.

Rose and Harry Maylie are married, and Mrs. Maylie lives with them,
Brown Low adopts Oliver and they settle the parsonage as does Mr. Losberne.
The Bumbles lose their positions and become inmates of the workhouse where
Agnes Fleming died.